

# **THE PERSONAL PERSPECTIVE ESSAY IN XHOSA AS REFLECTION OF THE WRITING COMPETENCE OF GRADE 12 LEARNERS**

**BY**

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## **DECLARATION**

I, the undersigned, hereby declare that the work contained in this assignment is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

## ABSTRACT

This study explores a theoretical framework of language competence with reference to the teaching and learning of writing in Xhosa grade 12. The teaching of writing attempts to develop writing skills and to assist learners to see writing as a process involving various stages such as thinking, researching, planning, writing and re-writing. Furthermore, this study aims at demonstrating how to develop the learners to express themselves in a formally ordered way, as required in a given context for a specific purpose and audience. The study is strongly influenced by two approaches, one associated with the processes of writing, and the other called the genre approach, but the study also draws on a number of writing models. Examples of written essays by the learners of Xhosa in grade 12 are presented and analysed. This study examines four essays, each for which properties relating to the language competence component is analysed according to the questions posed by Grabe and Kaplan (1996). Writing is one of the most important communicative skills in life of the individual and it is an integral part of the school curriculum. This study concludes with some recommendations, which might help to solve certain problems relating to essay writing in the teaching of languages in Curriculum 2005..

## OPSOMMING

Hierdie studie ondersoek 'n teoretiese raamwerk van taalvermoë met verwysing na die onderrig en aanleer van skryfvaardigheid in Xhosa vir graad 12 leerders. Die onderrig van skryfvaardigheid het as doelstelling die ontwikkeling van leerders se skryfvermoëns en die leiding van leerders om skryf te sien as 'n proses wat talle fases behels, soos nadenke, beplanning, navorsing, skryf en herskryf. Die studie poog voorts om aan te toon hoe leerders ontwikkel kan word om hulleself uit te druk in 'n formeelgevorderde wyse, soos vereis in 'n bepaalde konteks en vir 'n bepaalde gehoor. Die studie is sterk beïnvloed deur twee benaderings, een gekoppel aan die prosesse van skryf, en die ander, bekend as die genre-benadering, maar die studie betrek ook 'n aantal modelle van skryfvaardigheid. Voorbeelde van skriftelike stukke deur leerders van Xhosa eerste taal in graad 12 word ontleed. Die studie ondersoek vier opstelle, elke waarvoor eienskappe rakende die taalvaardigheidskomponent, ontleed word volgens vroeë gestel deur Grabe en Kaplan (1996). Skryfvaardigheid is een van die belangrikste kommunikasievaardighede in die lewe van 'n individu, en dit vorm 'n integrale deel van die skoolkurrikulum. Die studie sluit af met 'n aantal aanbevelings wat 'n bydrae kan maak tot die oplos van bepaalde probleme rakende skryfwerk in taalonderrig in Kurrikulum 2005.



## ISISHWANKATHELO

Esi sifundo lilinge lokuphonononga isikhokelo semigaqo yokubhala ngokukuko iintlobo zezincoko kulwimi lwesiXhosa kumabanga aphakamileyo, esinjongo yaso ikukukhuthaza abafundi babenolwazi kwakunye nobunakani bokwazi ukuba ukubhala oku ngumsebenzi odalwa ngamanqanaba anje ngokucinga, uphando ngesihloko eso kubhalwa ngaso, isicwangciso kulandele ukubhala. Kwakhona esi sifundo sikhuthaza ukuba abafundi babenolwazi lokubhala babonise izimvo zabo ngokwendlela umntu abona ngayo, avakalelwa ngayo, ukuze akwazi ukumelana nemisebenzi yokubhala ubhalela abantu abathile ngenjongo ethile ekuhlaleni, kanti ke, nakwinkonzo zoburhukementa zikho izinto ezifunisa ulwazi lokuba kubhalwe. Iintlobo ezimbini ezingqamene neziphumo ezizizo ekubhaleni zithi ziphononongwe, kwaye kwakhona sixhobisa ootitshala ngendlela abanokuthi bafundise ngayo ukubhala ngokukuko, kuba ukubhala ngokukuko sisiseko esibalulekileyo ebomini bomntu ngamnye, kwaye ikwalicandelo elibalulekileyo kwisilabhasi yesikolo. Elokuqukumbela sakuthi siphononge izincoko ezibhalwe ngabafundi ngokwesikhokelo sokubhala esithathwe kwincwadi ka Grabe noKaplan womnyaka ka (1996).

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# **CHAPTER 1**

## **INTRODUCTION**

### **1.1 AIM OF STUDY**

The central aim of this study is to investigate a model of writing for the teaching of communicative language use in isiXhosa for grade twelve. Such an aim makes a three-fold demand on the method employed for the investigation. Firstly, an in-depth study of the important issues in the development of theories for the teaching of writing. Emphasis is given to two apparently contrasting approaches, one associated with the processes of writing, and the other, often called a genre approach, with the demands made by the contexts in which writing takes place. This study reviews a pedagogy that draws on the considerable strengths of both views of writing instruction. Secondly, an investigation into the teaching of writing is undertaken. Finally, an analysis of the Xhosa essays for the purpose of exploring the language competence component of Grabe and Kaplan (1996) will be presented, with an important aspect of relating this kind of analytic abilities to the outcome-based curriculum for language learning, Curriculum 2005.

### **1.2 THEORETICAL FRAMEWORK**

This study will utilize the framework of Grabe and Kaplan's (1996) model of writing in analyzing the Xhosa essays by grade twelve learners. The parameters that will be explored for each specific essay include the "Write", "What", "to Whom", "For What Purpose" and "Why" parameters.

The framework of Grabe and Kaplan for analyzing writing is important in that learners should develop awareness thereof in language teaching and learning, as it is very much reflected in the Outcome-Based Education (OBE) learning outcomes, performance indicators and the assessment criteria of Curriculum 2005.

### **1.3 ORGANIZATION OF STUDY**

This study is organized in the following manner:

Chapter 1 presents the purpose and aim of study as well as the theoretical framework, pertaining to writing.

Chapter 2 is concerned with the approaches for the teaching of writing. Emphasis will be given to two apparently contrasting approaches namely: The process approach and the genre approach with the view of investigating how these theories operate in the teaching of writing.

Chapter 3, the teaching of writing skills will explore design criteria, which guide and constrain instructional practices that address practical techniques for writing instruction in various contexts. It will be shown that the shift from theory to practice is based upon major research finding as well as thorough analysis of social contexts of writing instruction.

Chapter 4, a study will be devoted to an analysis of writing in Xhosa of grade 12 pupils. These analyses will be discussed in terms of the outcomes for language teaching, according to the OBE specifications of Curriculum 2005. The study will investigate to what extent the adoption of this framework will equip learners with the analytic writing abilities to satisfy the outcomes for language learning.

Chapter 5 presents an overview of the issues explored in the study and presents the main conclusions.



## **CHAPTER 2**

### **APPROACHES TO THE TEACHING OF WRITING**

#### **2.1 INTRODUCTION**

This chapter aims to explore approaches to the teaching of writing with reference to the process approach and genre approach. It is shown that the primary purpose for writing in almost all contexts is to communicate a message or some form of information or give a report in a specific context addressing a pre-conceived audience. Hence specific language is necessary for a specific discipline or sector being addressed, for example credit stores to their customers, or officials of the environmental awareness community to field workers in the environmental affairs.

Therefore most writing is usually undertaken to communicate with one or more readers for a variety of informational purposes, even when writing for oneself, there is a likelihood that the writing will at a later point, be used to communicate with others. When there is no other anticipated reader, and the writing is truly personal and private, one could argue that the writer serves as a reader, and thus the writing remains as a communicative act.

#### **2.2 PROCESS APPROACH**

Christopher Tribble (1996) defines the process approach as an approach to the teaching of writing, which stresses the creativity of the individual writer, and which pays attention to the development of good writing practices rather than the imitation of models.

Introducing approaches to the teaching of writing Tribble argues that writing has always been the main source in all educational systems. He claims that it opens a path for different ideas, such as focusing the form, the writer and as well as the reader. Seeing that the process of writing has long been traditionally based, it gave rise to authoritative, i.e. dominating or superiority texts for students, who then followed the same patterns of writing.

Tribble further claims that some approaches by different researchers, reacted against tradition by laying emphasis on writers as independent text writers or producers. He also



claims that some approaches of writing do not meet certain requirements such as doing things, recognition of certain things, hence there will be no communication.

Grabe and Kaplan (1996) state that the development of writing via the process approach is currently widely recognized as the major accelerator for the emerging field of composition studies as a graduate field of study. Grabe and Kaplan further observe that it should also be noted that much of the current research on writing in a second language is based directly on theoretical and instructional trends in a writing as a process theory.

Grabe and Kaplan argue that the process approach encourages self-discovery and authorial voice. It encourages meaningful writing on topics of importance to the writer, and the need to plan out writing as an oriented, contextualized activity. It regards content information and personal expression as more important than the final product of grammar and usage. Learners should be made to be aware of the writing process and of notions such as audience, voice, plans etc.

According to Grabe and Kaplan, Hairston (1982) and North (1987) point out that the writing process approach is an instructional notion without a strong theoretical foundation. Although researchers may differ in the perception about process approach it offers significant insights. In this way, the excesses may be separated from the genuine strengths and insights.

For Grabe and Kaplan the history of writing process approaches can be divided into four stages from 1960 to the present, each stage representing insights and response to difficulties identified in the preceding stage. These can be outlined as the expressive stage, the cognitive stage, the social stage and the discourse community stage.

Grabe and Kaplan point out that it is important to note that the above stages do not represent general historical transitions for all practitioners as many researchers and instructors still prefer to use an expressive approach to writing instruction. Others still prefers a cognitive approach without serious consideration of the social context factors in their instruction.



## **2.3 EXPRESSIVE APPROACH TO THE WRITING PROCESS**

Grabe and Kaplan (1996) argue that the major problem with the process approach to writing is the assumption that the writer already has all the intellectual resources he/she would need, and is merely looking for expression, ignoring the context of writing and the social context in which writing is performed in the real world. Nevertheless, they point out that the neo-romantic assumption of the expressive view, combined with its weak theoretical methodology, served at least to open the door to more scientific approaches to writing-as-a-process.

## **2.4 THE COGNITIVE APPROACH TO THE WRITING PROCESS**

Grabe and Kaplan refer to Emigs (1971, 1983) who observed that more practical level research led to a view of writing as recursive rather than linear, advising that pre-planning and auditing are on-going activities and that the writer's errors are an important source of data to the writer. Grabe and Kaplan state that new interests in the composing of elementary and secondary students led by Calkins (1986); Graves (1983, 1984) and others opened up research using case study approaches and more generally ethnographic research methods. They further state that from the work of Emigs and other researchers using the case study approach, a theoretical dilemma arose. Emigs failed to provide a theoretical foundation for the sought of research she had developed and as such researchers turned to cognitive development in terms of Piagetian theory, audience awareness theory and real-writing situations.

Grabe and Kaplan argue that beginning in the late 1970s, Flower and Hayes (1977, 1980a, 1980b, 1981a, 1981b, 1984) developed a cognitive model of the writing process approach which attempts to provide a synthesis of research for the previous fifteen years in the composition research. Grabe and Kaplan observe that Flower and Hayes assert that composing process is interactive, intermingling and potentially simultaneous, that composing is a goal-directed activity. Lastly, expert writers compose differently than novice writers.

Grabe and Kaplan observe these three hypotheses as the basis premises of a theory of the writing process on protocol analysis which draws legitimacy from the protocol analysis method of Herbert Simon and colleagues (1984, 1972), a major research approach in



cognitive psychology for examining protocols, transcripts and videotapes of students talking aloud while they are writing, it is stated that Flower and Hayes presented data which supported their perspectives on composing.

Grabe and Kaplan state that their model divides the composing process of a writer into three major components. The composing processor, the task environment and the writer's long-term memory. Concerning the composing processor they state that three operational processes generate the written text: planning, translating and reviewing. The three processes are managed by an executive controlled called a monitor entailing are three sub-components, i.e. generation of ideas, organization of information, and setting of goals in the planning process.

Grabe and Kaplan (1996) refer to Flower (1994) who proposed in the late 1970s that when one generates a text, ideas in planning are translated into language on the page, which is then reviewed and revised. This model according to Grabe and Kaplan remains unchanged since it was proposed.

Grabe and Kaplan further state that this model of the writing process of Flower and Hayes triggered much excitement and research using protocol analysis. But like all models also drew further criticism on the elaboration of the model itself. Grabe and Kaplan point out that North (1987) claims that the model as proposed by Flower and Hayes is too vague to satisfy criteria for formal model building and the translation from the model to pupil writing is actually barely explained. North pointed out, for example, that there is virtually no specification of how the text material might be constructed in what linguistic constraints might be imposed on this construction.

Grabe and Kaplan (1996) point out that a final critique of the Flower and Hayes model is methodological, and therefore one that strikes at the heart of their theory. Grabe and Kaplan (1996) refer to Dobrin (1986) and Smagorinsky (1994) who claimed that a protocol analysis approach may not be a valid primary methodology for the study of the writing process to the extent that Flower and Hayes claim. The latter critiques propose that a more moderate perspective is that protocol analysis can reveal certain important things about what writers do, but cannot be the primary source of evidence for a theory of writing process. According to Grabe and Kaplan (1996) Bereither and Scandamalia (1986) also



claim that evidence from any source must be controlled, reliable and convergent with findings from other experimental sources if it is to be persuasive.

According to Grabe and Kaplan these arguments gave rise to a new range of issues for public debate, understanding of recursion in writing to a new level, and provided a perspective, which is not controversial. Instead the notion of interaction among processes in parallel citing recent developments in reading research was brought to the fore. Following the work of Flower and Hayes, Grabe and Kaplan state that other efforts to synthesise research findings into a coherent model have benefited from their efforts.

According to Grabe and Kaplan (1996) the gradual development of model construction for composing processes led to the more current powerful model proposed by Bereiter and Scardamalia (1987) whose theory represents a major advancement in the understanding of what writers do when they write and why different writers write in different ways, providing a more explicit theory that accounts for many different research perspectives and sources of evidence in a coherent explanation. Their theory accounts for what children beginner writers do, for what poor writers do and for what expert writers do. It also makes explicit predictions as to why writing differs from person to person. These predictions according to them can be confirmed or refuted. Their model is thus not merely descriptive, but rather explanatory to the extent that it is more easily verifiable by experimental evidence.

## **2.5 A SOCIAL CONTEXT APPROACH TO THE WRITING PROCESS**

Grabe and Kaplan (1996) argue that socially oriented views of writing developed from a number of various sources among them sociolinguistics, Hallidayan functional linguistics, elementary education research, socially based rhetoric, and the sociology of science. These notions found a receptive audience among writing researchers who were troubled by the educational status quo, Piagetian developmental psychology, and the limitations of protocol analysis. These researchers cite that a writing as a process approach has little meaning without the social context that defines the particular writing purpose (e.g. a Vygotskian perspective). Grabe and Kaplan state that the essential point, as argued by Cooper (1989); Faigley (1986) and Witte (1992), is that writing can only be understood from the perspective of a social context and not as a product of a single individual. Grabe and Kaplan point out that there are a number of distinct perspectives within a social view



of the writing process, one from the perspective of educational ethnography, a second from the perspective of sociological linguistics and a third from the perspective of discourse communities, yet another from the sociology of science, treating the production of writing as also being creative of a social context.

## **2.6 ETHNOGRAPHY IN EDUCATIONAL CONTEXTS**

The term ethnography refers to the study of the life and culture of a society or ethnic group, especially by personal observation. In studies of language learning or in descriptions of how a language is used, the term ethnographic research is sometimes used to refer to the observation and description of naturally occurring language, for example between mother and child; between teacher and student, etc.

Grabe and Kaplan state that a researcher embarking on this methodological orientation obtains from theoretical preconditions and observes what is actually occurring without imposing a new environment on the observations, thus the observer participates in the community over a period of time so that the community becomes familiar to the researcher. The ethnographic approach makes an effort not to be biased by self-fulfilling theoretical models, which may distort the observed reality, and to collect naturally occurring data in its social context rather than to create and control data artificially.

From an ethnographic perspective Graves (1984) and North (1987) as quoted by Grabe and Kaplan, observed that writing, much like speaking, loses its purpose outside of its naturally occurring context. Therefore to know how and why people write is necessary to observe them in the process if their development without interfering.

Ethnography applied to the educational contexts and literacy recognises and studies the social context in which language occurs. It assumes that different language uses occur in different contexts. It attempts to interpret the use of different languages in their contexts and investigates language in terms of these assumptions. Boggsi (1985), Tharp and Galimo (1988) suggest that rigid demands imposed on all students by the formal educational system should also be included focusing especially on the writing tasks of students in classes as they occur during the course of the day. However, these investigations should be seen as distinct from more mainstream ethnographic approaches.



## **2.7 SOCIOLINGUISTIC RESEARCH IN THE ETHNOGRAPHY OF WRITING**

Grabe and Kaplan observe that the impact of sociolinguistic research on the writing process can be traced to studies of social communities designed to observe the match between (a) literacy at home and literacy expected in schools, and (b) studies of classroom interaction designed to observe teacher-student language uses.

According to Grabe and Kaplan major studies of the match or, more often, the mismatch, between home and school initiated with Bernsteins sociological research exploring the influence of socialisation process on the language registers used by different groups of students, and how these register uses match the demands of educational languages. They refer to Bernstein (1990) who claims that children who are failing in the school system do not have adequate control of the register used and demanded by the educational system, not because they are incapable of such uses, but because they are neither encouraged nor required to use these registers in their home socialisation environment.

According to Grabe and Kaplan, Bernstein's research opened the way for ethnographic research on the educational mismatch between home community or culture and the demands of the formal educational system. Heath (1983) as referred to by Grabe and Kaplan states that a consistent unquestionable statement running through all this research is to find out what students do, how they do it, and why, both in formal educational environment and in the community outside the school. It is only when these issues are understood that some decision can be made about how writing develops differentially, how the writing process works, and why and when it works appropriately.

## **2.8 HALLIDAY'S SOCIAL SEMIOTIC APPROACH TO LITERACY**

According to Grabe and Kaplan, Halliday's (1978) linguistic sociological approach to language provides a theoretical linguistic foundation for whole language instructional theories. They observe that over the past twenty years, Halliday developed a socially contextualised approach to linguistics which emphasises functional use of language, as an integral part of his overall linguistic theory, he emphasises a theory of language development which has since become very influential among early literacy development researchers in particular, his ideas that language is primarily used to serve functional



purposes and that patterns of language development rely on the needs of the child to express meaningful communication have been a major source of whole language philosophy in the United States of America.

According to Grabe and Kaplan (1996), Halliday (1987) argues that learning to read and to write is fundamentally an extension of the functional potential of language, hence if the child has not been oriented towards the types of meaning which are proper to the writing system, then the learning of writing and reading would be out of context because basically reading and writing, are an extension of the functions of language.

This idea of writing as a functional extension of oral language that can be mastered when the child sees purpose for its use is basic to the whole language instructional philosophy. Halliday questions the adequacy in the actual pattern of language use in the daily life of the school, which seems to exert greater demands on some children than it does to others and begins to ask to what could be done to remedy this issue. These questions found ground on the leaders of the whole language movement. Grabe and Kaplan (1996) refer to Eldelsky *et al.*, 1991; Goodman (1986) and Goodman (1985) who took Halliday's questioning of the educational system as the key to literacy learning, citing that children find that learning to read and write is difficult because the school system makes it difficult. Goodman (1986) elaborates that schools frequently isolate language from its meaningful functional use. Then they change language into non-language. Only in social context of language usage does it have a meaning potential for the learner and only in such a context is it language and easy to learn. Integration becomes the central motive in a whole language curriculum. Thus speaking, listening, reading and writing are all happening in context of the exploration of the world of things, ideas, events and experiences.

## **2.9 POST-SECONDARY WRITING IN DISCOURSE COMMUNITIES**

According to Grabe and Kaplan (1996) there is surprisingly little ethnographic research on writing at post-secondary levels. At tertiary levels focus is more broadly upon reasons as to why standard research does not translate well into writing instruction and also as to why students fail to transfer what they learn in writing classes, to writing in other classes or in the work place.



According to Grabe and Kaplan, Cooper (1986), Miller (1984) and Keither (1985) all argued for an approach that would see writing as occurring within the socio-rhetorical situation. Cooper (1986) claims that a model of writing primarily guided by writing as thinking, is an inadequate representation of the writing process. Writing cannot be seen as isolated from the social world of interaction. Rather writing is a social activity, dependent on social structures. Cooper (1986) advances an ecological model of writing as an activity through which a writer is continuously engaged with a variety of socially constituted systems.

Considering these statements a set of basic issues was brought to the fore regularly. These discussions revolve around socio-cognitive approaches to writing an audience and on genre and discourse communities that have been discussed over the past decades in various L1 writing contexts. According to Grabe and Kaplan (1996), Flower (1994) proposed a social cognitive theory of writing that addresses more advanced writers. The essential argument of Flower (1994) is that a comprehensive theory of writing requires recognition of the various social factors which influence writing, also taking into cognisance the idea that writing itself is produced through the cognitive activities of the writer. High interests have been directed at the issue of audience as a major social context factor, bearing inception to the inflowing rhetorical influence over composition in the 1970s.

Grabe and Kaplan argue that at post-secondary levels of writing instruction, these current views led to the changing nature of tertiary level writing instruction introducing students to discourse communities so that their writing becomes purposeful in academic setting. Intertwined with the social context factor is the expanded role that disciplinary awareness generates for writing across the curriculum, as writing is not a skill that can be taught in isolation, but is the entire faculties instructional responsibilities, hence the development of content-based writing courses which teach writing as the means to interact with the material and with other students. Some concerns have been raised about the idea of discourse community and what it is all about. Cooper (1989) suggests that his explanation provides satisfactory working definition from an institutional perspective (1989), though the criteria is also open to criticism on exclusionary grounds. Swales (1990b) outlines six criteria for identifying a discourse community:

- (a) That shares common public goals; it creates the illusion of agreement by allowing members to interpret the stated goals in their own way.



- (b) It is a forum for discussion and must have interaction amongst their members through meetings, correspondence, newsletters, etc.
- (c) It provides feedback and information to members through various participatory mechanisms, for example journals, newsletters, conferences to support members with useful resources, which match their interests and needs.
- (d) As they interact they will develop discourse expectations and discourse genres as norms, which interchange regularly occurs, which genres will become norms for the community and may also become conservative in nature.
- (e) Discourse community develops along with regularised set of genre expectations. A specific set of terminology and specialised vocabulary, community specific abbreviations, acronyms and references will become commonly used.
- (f) It has enough members to discuss matters of importance to a wider group and to generate content expertise and regularised exchange of this information. Cooper (1989) in defining the community is also examining the possible weakness of the notion as a theory and as a guide for writing instruction.

Swales points out that both Bartholomae (1985) and Bizzel (1986a, 1993) examines how one is initiated into a discourse community and also what it takes to become accepted in that community.

According to Swales (1990b) a discourse community can be defined as a community of elite members, who reinvest themselves into a body of information to be absorbed much as piece of cultural literacy that is to be learned without question.

Swales states that, contrary to the discourse community approach, a Freirian approach to literacy to the tertiary level writing class appeared. The Freirian approach was not simple to create a content-based instructional setting, but to confront students with issues that would compel awareness of their condition in three ways.

- In relation to the content of the course
- In relation to their status as the students
- In relation to the expectations of academic institution

Here small size class of six hours per week with the same instructor and the extensive additional use of a writing laboratory assistant were all meant to provide support for



struggling student who had committed themselves to the course. Awareness of the social context of writing represents of a number of approaches to writing that have developed lately as a result of the move writing research from a cognitive emphasis to a social emphasis and finally to a socio-cognitive emphasis.

## 2.10 THE CONCEPT OF GENRE

Swales (1990b) define a genre as follows:

“A genre is a more or less standardised communicate event with a goal or set of goals mutually understood by the participants in that event, and occurring with a functional rather than social or personal setting.”

Introducing the teaching of writing. Tribble (1996) emphasises the process approach, which makes it possible for apprentice writers to become more effective at generating texts. He further claims that this may be of little importance if they are not aware of what their readers expect to find in these texts. According to Tribble (1996) the fact is that the constraints of form and content have to be recognised when matching a text to a social-purpose, which also become associated with the notion of genre. Swales defines genre as a synthesis of contemporary interpretations of the term. Genre provides us with a way of looking at language in use, which differs in many respects from that, inherent in process approaches, but which can compliment them.

Tribble (1996) also works out a few tasks that illustrate Swales' definition of genre. According to Tribble, a communicative event comprises not only the discourse itself and its particulars, but also the role of that discourse and the environment of its production and reception, including its historical and cultural associations. He also maintains that the interactions have a distinct social role.

Tribble (1996) introduces these phenomena as a continuation of the previous approach whereby special emphasis is given to the process involved in writing. He claims that questions arose about methodologies used with primary focus on the writer can fully address the needs of learners, especially those who are learning a second or foreign language. He further claims that if writers are not aware of what their readers expect to



find in a given text, a process approach will therefore make it possible for apprentice writers to become more effective at generating text.

Tribble (1996) illustrates the above-mentioned view by two model letters, where both letters contain the expected opening and closing conventions. They both contain vocabulary, spelling and grammar mistakes. Even so, one letter is felt to be more acceptable than the other one, although it contains more mistakes. The reason for that is simply that the two important issues that have not been really addressed by the process oriented approaches, although it had been central to the approaches, which take as their starting point a focus on the reader, might have implications for writing instructions.

Genre in this instance has come to be associated with approaches which focus on the reader, emphasising the limitations of form, and content that have to be considered when a writer attempts to associate a text to a social purpose.

Tribble (1996) argues that genre comprises a class of communicative events, the members of which share some set of communicative purposes. He further argues that it provides us with a way of looking at language in use, which differs in many respects from that, inherent in process approach, but which can compliment them.

Swales (1990b) introduce two aspects relating to the notion of genre, i.e. the communicative event and the communicative purpose. He saw the communicative event as comprising not only the discourse and the environment of its production and reception but as including its historical and cultural associations.

The three different interactions run in parallel with Tribble's argument in which he claims that approaches which focus on the reader emphasise the constraints of form and content that have to be recognised when a writer attempts to match a text to a social purpose, and have come to be associated with the notion of genre.

## **2.11 GENRE IN FOLKLORE STUDIES**

According to Bhatia (1993) the concept of genre has sustained a central position in folklore studies since the early nineteenth century on German myths, legends and folktales. Bhatia refers to Amos (1976) theoretical perspective and generic descriptions claims that



following Linnaeus as a classificatory category for example, a story may be classified as a myth, legend or tale. The value of classification lies in its use as a research tool for categorising and filing individual texts as an effective storage and retrieval system, therefore various kinds of planes such as the prosaic/poetic and the religious are devised as genre maps.

Another group of approaches view genres as forms that are considered permanent. In this light, texts have an independent literary integrity, which withstands social variations and technical developments presenting cognitive seep structure by the relations among the discursal components of the texts themselves, although societal roles may change.

Functionalist folk genres stress socio-cultural values, as they contribute to the maintenance and survival of social groups, because they serve social and spiritual needs. Thus for many folklorists major narrative genres such as myth, legend and tale are not so labelled according to the form, but according to how the narrative is received by the community.

## **2.12 GENRE AS A CLASS OF COMMUNICATIVE EVENTS**

Bhatia (1993) has the following view of genre as communicative event:

- A Communicative event wherein language plays both a significant and an indispensable role.
- The communicative event itself is conceived of as comprising not only the discourse itself and its participants, but also the role of that discourse and the environment of its production and reception, including its historical and cultural associations.
- The particular class will vary in their occurrence from the extremely common service encounters to the relatively rare (e.g. dental Press Conference).

## **2.13 A GENRE AS SOME SHARED SET OF COMMUNICATE PURPOSES**

Miller (1984) and Martin (1985) cite a decision based on the assumption that genres are communicative vehicles for the achievement of goals, except for a few interesting and exceptional cases where purpose is unsuited as a primary criterion. Therefore, stressing the primacy of purpose may require the analyst to apply a fair amount of independent and



open-minded investigation, which will offer protection against a facile classification based on stylistic features and inherent beliefs such as typifying research articles as simple reports of experiments.

At this instance, there arise a need to ascribe privileged status to purpose as it derives not only from a general recognition of the power it has to reaching its goals, but at the same time providing a dividing line between the real thing and the (imitation) fake. This gave rise to the definitional approach and the family resemblance approach that were used to establish prototypicality to communicative purpose.

## **2.14 FAMILY RESEMBLANCE APPROACH**

The integration of generic features allows the genre analyst to find a course between trying to produce a definition of a particular genre and relaxing into the irresponsibility of family resemblance. Thus communicative purpose is nominated as the privileged property of a genre, while other properties, such as form, structure and audience expectations operates to identify the extent to which an exemplary is prototypical of a particular genre. Therefore the thought behind a genre establishes constraints on allowable contributions in terms of their content, positioning and form, where members of discourse communities imply genres to realise communicatively the goals of their communities. The shared set of a purpose of a genre are recognised at some level of consciousness by the established members of the discourse community, while they may be only partly recognised by apprentice members, and they may be either recognised or unrecognised by non-members.

The genre names inherited and produced by discourse communities are imported by others constitute valuable ethnographic communication, but typically need further validation by expert discourse members.

## **2.15 GENRE AND FUNCTIONAL GRAMMAR**

According to Tribble (1996), Halliday (1985a) and Marthiessen (1990) who state that grammar makes meaning into text. This is illustrated by concentrating on aspects of grammar beginning with the system of theme. Theme is the grammatical part that organises the clause in such a way that it fits to its environment. Clauses are organised to



construct the generic staging. The report and historical recount have stages identified in the grammar of the text themselves. As far as theme is concerned, it is the things that come first in the clause that count. According to Halliday it is the speaker's angle on the message – the point of departure for the clause. There may be up to three different kinds of themes in a clause, i.e. topical themes, textual themes and interpersonal themes.

Topical themes are always present and draw attention to one aspect of what the clause is about. Textual themes as well help to connect the clause to the preceding. Sometimes there are interpersonal themes, which reflect the speaker's evaluation or attitude to the message. Halliday refers to part of the clause that is not theme, as rheme.

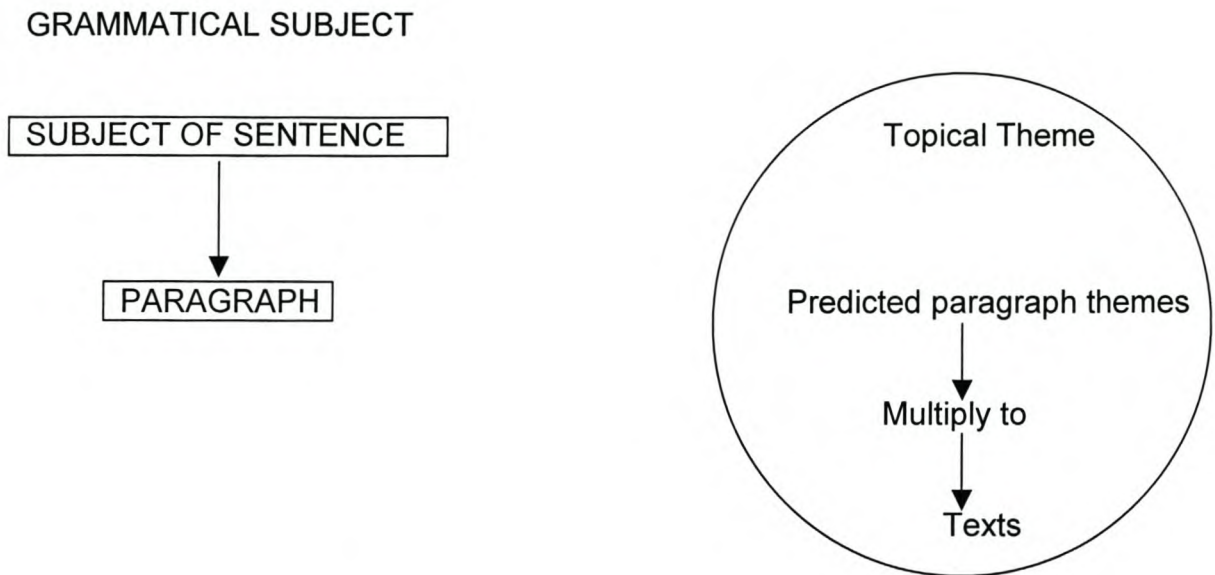
Tribble (1996) states that according to Fries (1983) the pattern of themes we find in a text is not random but rather, tends to be systematic and builds what he calls texts method of development. Thus when we look at the pattern of themes in the report and historical recount we should find a pattern of theme selection that both reflects and constructs genres staging.

Passive clauses also play a significant role in getting the staging right. The passive is used to construct the first two themes in the text. Thus contrasting the active counter parts, which get the theme wrong. There is also initial position in larger units. One obvious place to look is the beginning of paragraphs. With the theme of this kind, the first sentence functions to introduce the topic of the paragraph as a whole.

In summary then, Tribble argues that we can analyse the way in which text look ahead and make predictions about the way they will develop. Headings do part of this work, as discussed above. In addition, the pattern of sentence themes in a text is oriented to staging and reflects that text method of development sentence themes may be predicted by paragraph. Themes, and paragraph themes may in turn be predicted by text themes for genres as a whole, for example:



## FRIES (1983) TEXT METHOD OF DEVELOPMENT



There arises a need to interpret this pattern by introducing a further distinction between marked and unmarked topical themes. Unmarked topical themes are the grammatical subjects, which are found in declarative clauses, for example:

1. **Nangona yayibubusuku obungenanyanga baxhinela ukuhamba ukuze kuse besekhaya kusuku olulandelayo**

Although it was pitch dark they endeavoured to proceed with journey in order to reach home early the following day

With the above example **Nangona yayibubusuku obungenanyanga**, is the grammatical subject, which is an unmarked theme.

2. **Baxhinela ukuhamba ukuze kuse besekhaya kusuku olulandelayo nangona yayibubuskuku obungenanyanga**

They endeavoured to proceed with the journey in order to reach home early the following day

With example (2) the grammatical subject they is marked. The heading is the thematic sentence. All the other sentences and paragraphs validate the thematic sentence.

So, like the establishment of Khayaletsha Township looks forward, makes predictions about expectations with a systematic, sentence-by-sentence pattern of themes selection. This example focuses attention on the important role of summaries in decision making process as it distils the meaning it may have taken a genre or more to construct so that they can play their part in another decision making genre. This is obviously a very important social process that is made of language. Its grammar that makes the relevant meanings, and its grammar that distil them for mobilisation in context. The results of not being able to participate in the reconstructive processes suggested may bring about even much more severe decline in economy for Khayelitsha stakeholders.

If the story about the people's journey were to continue, paragraphs will be developed which would result into a full text about the people's journey. In as far as historical recount is concerned, the method of development is predicted by a thematic sentence, which appears to function simultaneously as a text theme for the historical recount as a whole, for example:

#### The establishment of Khayelitsha in 1984

Khayelitsha was established in 1984 due to the shortage of houses and population growth. People who stayed at the back yards of their relatives got houses.

The establishment of Khayelitsha made a great relief to both parents and children, especially those who are married to get their new homes. To keep life going for the people for Khayelitsha, they need to be educated and have life skills. Only a minority of African children received any education newly established township faced a crisis in education.

Provision for health services are much like that for educational services, insufficient medical facilities and a shortage of trained personnel.

## **2.16 GRAMMAR: MAKING MEANING IN WRITING**

Martin and Rothery's (1993) discussion about grammar relates to, the issue is on whether or not grammar should be taught in schools. Before answers can be reached a brief survey on different kinds of grammars currently available is discussed. There are a number of different kinds of grammars available, for educational purposes which can be divided into three groups:



- Traditional grammar
- Formal grammar
- Functional grammar

### Formal grammar and functional grammar

According to Martin, Christie (1981) suggested that Traditional grammar became disassociated from rhetoric in schools, and so lost its purpose and once the purpose of teaching students to speak and write more effectively was removed by the twentieth century, traditional grammar teaching mainly involved learning the parts of speech, parsing words, analysing a small set of strange sounding sentences and correcting sentences by applying rules of usage.

Functional linguists like Halliday have generally dedicated themselves to addressing practical concerns including the kinds of problems that might be posed by language teachers. They were more concerned with relating language to society and with understanding how the ways in which language is used have shaped its structure leading them to develop semantically oriented grammar which shows how people use language to make meaning in order to get on with their lives.

Functional grammar, as represented in the work of Halliday tries to explain the ways in which language is related to its social environment. Because of its engagement with the way in which people use language to live, we can refer to grammars of this kind as rhetorical.

As noted above, traditional grammar teaching degenerated in schools to the point where it was reduced to learning the names of a few word classes (parsing the parts of speech).

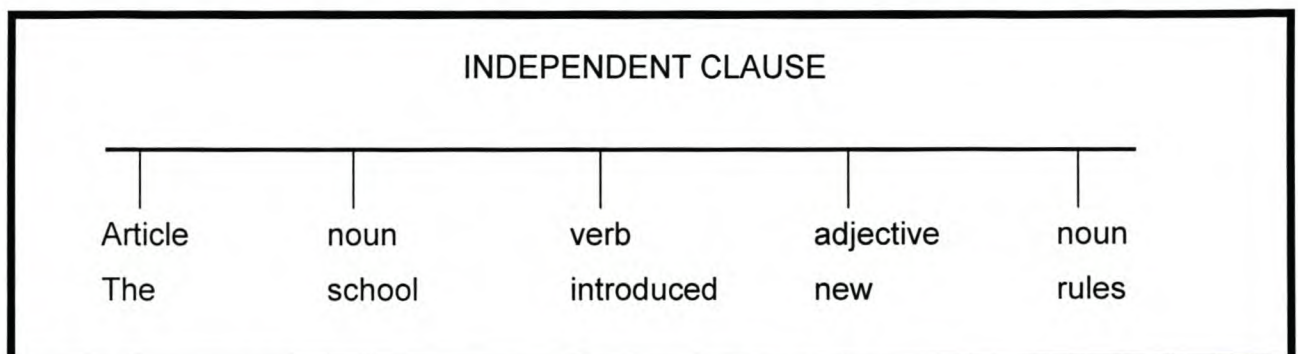


Figure 1: Traditional grammar's model of an independent clause



The main thing that traditional grammar set out to teach was the part of speech, or what linguists would refer to as the names of word classes – noun, verb, adjectives, adverb, preposition, conjunction and so on. These tended to be defined semantically. A noun is the name of a person, place or thing; a verb is an action word and so on.

Fuller grammars would include more exotic categories like gerunds and particles and the names of different kinds of clause – co-ordinating and sub-ordinating, indicative and imperative. Sentence analyses might, in addition, involve picking out the subject of a sentence, along with its predicate and direct or indirect object or complement.

According to Grabe and Kaplan, Halliday (1979a:185) argued that traditional school grammar was not only of little value in helping people to use language more effectively, but was misleading about the nature of language. It is thus small wonder that both educators and linguists gave up a grammar of this kind. It is rather worrying, however, that instead of replacing a useless grammar with a useful one, the study of grammar was simply eliminated from the curriculum.

## 2.17 FORMAL GRAMMAR

Formal grammar examines classes, including classes of phrases as well as classes of words, and also concentrates on structure including the way in which these classes are combined. Like traditional grammar, formal grammars is concerned with rules. In a sense, because of concern with neurological limitations on possible grammars, the formal grammarian's rules are also prescriptive ones. But they don't prescribe what should one say, as in traditional grammar rather they prescribe what is impossible to say.

Consider the following sentences:

He is a clever boy

I wonder who that is?

He's a clever boy

\*I wonder who that's?

In the first pair of sentences we can see that English provides us with an alternative. We can either treat the verb as a separate word (that is) or we can contract it with the subject of the sentences (that's). But if we look at the second pair of clauses, we see that this contraction is impossible. The asterisk (\*) in front of "I wonder who that's?" is formal



grammarian's sign that this sentence is ungrammatical in English. This means that we need a rule, which blocks contraction under certain conditions. We can state that this very informally as follows: You can't contract the first part of the verb, unless a noun, adjective or verb follows it.

## **2.18 FUNCTIONAL GRAMMAR**

According to Bhatia, Halliday examines the text taking into account different kinds of meaning. He identifies from context the different types of meaning which reflect the register variables field, tenor and mode. Field refers to what is going on - the social activity in which language is employed. Tenor refers to language as interaction – who is talking to whom and how they feel about it. Mode is concerned with the role language plays in channelling communication – with the degree of feedback encouraged and the amount of abstraction facilitated.

These three contextual variables determine the register of a speech event. The different types of meaning organise the grammar and semantics of language into what Halliday calls metafunctions while ideational meaning images of people, things, places, what is done, by whom to whom, when, where, how and why they are done. Interpersonal meaning on the other hand is concerned with enabling interaction. It is constructed of social reality as exchanges of goods and services or information and the way in which people evaluate these negotiations. Textual meaning is concerned with organising communication.

Swales (1990:58) states that a genre comprises a class of communicative events, the members of which share some set of communicative purpose, that are recognised by the expert members of initial discourse community and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. Thus the communicative purpose is both a privileged criterion and one which operates to keep the scope of a genre as here conceived narrowly focused on a comparable rhetorical action.

Swales suggests that a genre show various patterns of similarities with regard to style, content and intended audience and therefore if all high probability expectations are realised, the parent discourse community will view the exemplar as prototypical. Hence



the genre names inherited and produced by discourse communities and imported by others constitute valuable ethnographic communication, but need further validation as a text is nothing more than a product of the categories of social interactions that are realised by genres.

A novice in the art of writing, according to Bhatia (1993) who cites Flowerden's first three activities has to be exposed to a variety of texts of the high interest genre in order to gain important insights from the social, textual and psychological dimensions of such diverse genres. The sorts of analysis he describes involve the learner in a consideration of the social context in which the text is being produced, the role that the text takes in the genre, and the distinguishing linguistic features of the genre and lead the learner towards production informed by these insights. According to Bhatia, Flowerden's activities all depend on the availability of a collection of appropriate text examples in a large corpus of computer readable documents, where students have access to as large source of authentic data as possible which they can use for research and investigation. According to Swales the recognition of the existence of the process of adoption and adaptation in which all writers participate as they respond to the texts they might need cannot be emphasised.

## **2.19 SUMMARY**

The discussion in this chapter has identified three principal ways of approaching the writing task: Focus on form, Focus on the writer and Focus on the reader. The process approach focuses on the writer as an independent producer of texts. It lays particular stress on a cycle of writing activities which move learner's from the generation of ideas and the collection of data through to the publication of a finished text.

The genre approach is more socially oriented and focuses on the ways in which writers and texts need to interact with readers. In this approach writing is seen as an essentially social activity in which texts are written to do things, the assumption being that if the reader cannot recognise the purpose of a text, communication will not be successful.



## CHAPTER 3

### THE KNOWLEDGE BASE AND THE INSTRUCTION OF WRITING

#### 3.1 INTRODUCTION

This chapter examines the ways in which learners can be helped to write more effectively in terms of four different sets of knowledge: Content knowledge and Context knowledge (genre); knowledge of the language system, and knowledge of appropriate writing process, for example: planning and reviewing. Successful writers need to be clear about four interdependent sets of knowledge when undertaking writing.

This chapter will also explore the different communicative purposes of writing activities that determine to a large extent the way in which apprentice writers will use this knowledge.

##### 3.1.1 The written product

According to Grabe and Kaplan, Leki (1992), Raimes (1991) propose that written product and formal aspects of writing cannot be overlooked when giving writing instruction. They refer to Berkenkotter and Huckin (1995), Cazden and Gray (1992) point out the need for models of writing and raising of student awareness with respect to the ways in which words, structures, and genre forms all contribute to purposeful communication.

According to Grabe and Kaplan (1996), Fathman and Whalley (1990) argue that there should be equal focus on both written form and content during feedback for second language learners. Hence Robb *et al* (1986), Zamel (1985) agree that focusing solely on form or solely on content appears not to contribute to effect improvement in revisions, therefore the use of sentence combining has been shown to improve student's abilities to write more complex and varied sentences.

Grabe and Kaplan (1996) state that focus on how discourse is structured has led to countless findings, which highlight the importance of discourse features of writing. They refer to Vande Kopple (1986; 1990) and Witte (1983b) who have shown that the general principle of "given" before "new" (prewriting skills) is adhered to more consistently in better writing and that main ideas are marked typically by topical chaining. They also refer to



Tannen (1989), who illustrates features of text which tend to draw in the reader and build coherence, hence larger scale research on genre structure indicates that conveyance of purpose and assisting the readers interpretation is critical in effective writing.

Grabe and Kaplan (1996) refer to Silva (1992; 1993) who argue in comparing research on first language and second language student writing, that many text-based studies indicate to the distinct issues which should be addressed in second language writing instruction. Hence work on contrastive rhetoric demonstrates that students from different first language background and with a history of culture-specific educational training and socialisation, prefer certain forms of textual organisation over other forms in particular writing contexts. Hence it cannot be assumed that first language research findings may apply automatically to second language contexts.

### **3.1.2 The writing process**

Grabe and Kaplan (1996) state that research on the writing process provides many important insights into the ways skilled writers perform and also gives direction to the ways in which learning to write can be improved. Hence research on writing process indicates that good writers plan longer, have more elaborate plans, review and reassess plans on a regular basis, consider more kinds of solutions to rhetorical problems in writing, consider the reader's point of view in planning and writing, incorporate multiple perspectives into the drafting, revise in line with global goals rather than merely editing local segments and have a wide range of writing and revising strategies to call upon.

Grabe and Kaplan (1996) propose that composing processes of English second language students and native speaking students has often been similar across first language and second language contexts for writing. However, they state, research by Leki (1992), Ramies (1995; 1987; 1991) suggested a number of differences between second language and native students in that second language students who often spend much more time rehearsing what they wanted to write, were not as bound to local contexts or as concerned for making errors in their writing and were not inhibited by efforts of teachers to correct or edit their work, suggesting that these students should not be viewed as first language writers nor should they be seen as basic writers.



Grabe and Kaplan refer to Campbell (1990) who found that second language students were more bound to the text in generating their writing when using a reading text as a basis for writing rather than drawing from their own experiences and putting them into text. They note that second language students could not make use of intuitive editing skills the way first language writers can be re-reading texts to see if they sound right. Thus, second language writer's performance does not always reflect language proficiency, although these students often reveal more sophisticated composing abilities, which have previously been developed in the first language. Native students, on the other hand, have high linguistic proficiency but may not have adequate composing skills. Thus both language proficiency and composing skills must be considered in evaluating second language writing performance.

Grabe and Kaplan note that Krapels (1990) accepted the distinction between proficiency and composing skills and has established that first language students often appear to have a positive influence on second language composing as opposed to the generally accepted view that the first language is only a source of interference. They also refer to Edelsky (1982) who argued that first language represents a source that reflects what the learner already knows about writing. It also assists in the development of content, organisation and details. The first language allows the writer to access appropriate lexical items and phrases and to consolidate ideational relations across languages. The first language permits more sophisticated thinking on the writing topic, and it does not constrain writing time or writing quality. All the evidence outlined pre-supposes that many composing processes are inclined to transfer positively albeit not necessarily representing the same processing used in first language writing.

### **3.1.3 The social context**

Grabe and Kaplan (1996) observe that the learner's social context, i.e. his/her immediate acquaintances in the immediate learning environment – teacher, student, the school, libraries and the home, all have invaluable influence on the development of writing ability as they assist through interactions with the student.

Grabe and Kaplan refer to Collins and Williamson (1984) who argue that better writers vary their writing more in line with specific audience and genre constraints. This recent



research appears to indicate differences between skilled and less skilled writers, which are strongly affected by socio-cognitive aspects of writing.

Grabe and Kaplan (1996) refer to Bonk (1990), Collins and Williamson (1984) who argue that even weak writers are capable of handling audience concerns, if other aspects of the task are made manageable. Task variation and related emphasis on writing purpose commanded reconsideration of the concept of genre in writing development which emphasises that genres are conventionalised ways to achieve meaning, to solve rhetorical problems and students vary their writing according to genre structures that match their purposes for writing as opposed to many traditional approaches that are guided by model texts which demonstrate specific generic patterns of organisation. It is along this line that Swales (1990) argues that the various genres and tasks which are useful for academic contexts need to be practised extensively as means for achieving academic goal and purposes.

Grabe and Kaplan (1996) point out that the influence of genre in writing has been tested from a number of perspectives. Empirical research has indicated that genre is a critical factor in shaping the written text in terms of systematic variation of grammatical, lexical and organisational choices to conform to expected genre constraints. Halliday's functional theory of language use similarly investigated the role of genre in content-centred instruction and concluded that attention to genre structure is a critical component of which students need to be made aware of and in which they need to practice.

Grabe and Kaplan (1996) state that Vygotsky's theories of language and literacy development point out that the students learns to write by working with an expert on the skills and knowledge needed to perform specific purposeful actions, through a kind of apprenticeship. Given adequate or regular practice students gradually learn by appropriating the teacher's goal and purposes for writing as well as appropriate language forms in the process of the writing exercise and through feedback on the writing. This appropriation occurs in what Vygotsky terms the zone of proximal development (ZPD)-level of knowledge between normal student performance and what a student is capable of attaining with expert guidance.

According to Grabe and Kaplan (1996) generalised transfer of acquired writing skills across tasks, purposes, genres and topics is not a conclusion to be drawn from a



Vygotskian approach to writing, rather students learn to internalise and self-regulate those writing purposes and tasks in which they have had extensive practice and guidance in the approach which accommodates the interactive roles of experts and peers. Stresses purposeful writing tasks, stresses the interaction of language skills in the accomplishment of specific tasks and highlights the importance of practising those writing tasks and goals which students need to learn rather than assuming general transfer of writing skills across purposes, tasks, topics and genres.

#### **3.1.4 Instructional techniques research**

Grabe and Kaplan (1996) state that research on instructional techniques obtained from studies testing the effectiveness of various instructional techniques which include direct instruction, especially metacognitive strategy training, group interaction among teacher and students, guiding the drafting and revising stages of writing and providing of effective feedback on writing.

Grabe and Kaplan point out that Flower and Hayes emphasise the importance of multiple drafting, time for planning, role of recursion in planning, drafting and revising essential for problem solving nature of writing. In Flower's recent work, she demonstrates that skilled writers consider more perspectives in relation to the rhetorical problem at hand and are good at representing the problem. That task representation has a major impact on writing. Those students need to develop a strategic awareness for meeting writing goals appropriately, and that students have difficulty transferring their writing knowledge from one context to another.

Grabe and Kaplan point out that Bryson and Scardamalia (1991) propose the development of critical skills such as having the teacher modelling thinking aloud strategies while composing and also making use of the cues in procedural facilitation while students are writing rather than before students write. Such strategies for writing development have also been approved for second language contexts. Instruction should accompany extensive practice within a set of related contexts, using challenging tasks that build on the solutions of earlier tasks. Bereiter and Scardamalia further state that expository assignments offer the best context for developing problem solving task in writing and also allowing opportunities for students to work with their own knowledge in that they compel students to clarify meanings, discover implications, establish connections, formulate



problems for intended goals, and evaluate decisions and that an approach predominantly relying on expressive writing and on narrative recounting does not typically make as great a set of demands or provide as many opportunities for transforming knowledge.

Grabe and Kaplan state that writing tasks in classroom environments have shown that certain pre-writing activities, feedback and revision instruction are particularly useful for students. While there are still a number of questions about the effectiveness of various revision and feedback procedures. Students need to learn how to revise more effectively whether they are international students or immigrant or second language minority students in tertiary institutions.

### **3.1.5 The role of the student**

According to Grabe and Kaplan (1996) the counterpart of understanding the experiences of the students and their range of variation is to recognise those skills and attitudes, which are important for the good learner. They refer to Hughey *et al* (1983) who describe good learners as students who take an active role in their learning. These students set goals and take responsibility for their learning. A number of areas, which assist in defining the good learner, can be identified.

Grabe and Kaplan emphasise that learners need to have positive approach and also to have some empathy for the language that they will use and try to write whenever appropriates to do so. They need to believe that they will be successful in writing development. They have an open attitude to their academic environment and to the sorts of writing tasks they will be asked to perform. They willingly pursue issues and not think they already have all the knowledge they might need and be willing to practise and revise their writing, recognising that writing development is a gradual process, which requires much hard work.

Secondly, Grabe and Kaplan argue that learners need appropriate skills in order to carry out writing assignments. They also need to have an appropriate level of control over vocabulary and the rhetorical structures of the language. They further need adequate reading skills as well in order to read what they write and read other sources for information for contrasting views and for alternative ways to view writing.



Thirdly, Grabe and Kaplan argue learners need some set of workable learning strategies, which are applicable to the writing context. They need strategies for planning and setting appropriate goals, for working with words and language structures, for developing information and arguments, for attending to the rhetorical constraints of the task, for re-reading texts and revising effectively, and for evaluating their writing and comparing it to other writing.

Fourthly, learners need to be motivated to invest the time and effort and the desire to develop better communication skills. A certain amount of extrinsic motivation is typically used to motivate students such as well-designed assignments, relevant topics, and interesting materials, intrinsic motivation must be developed as well, if the student is to become an active learner. The role of the learner represents one aspect of the matrix of issues, which contribute to curriculum design. Another major component in the planning process involves the nature of teaching.

### **3.1.6 Awareness about the audience**

Grabe and Kaplan (1996) observe that greater attention and consideration of audience should be given priority by the intermediate students as writers need to know a recognised that readers also have expectations, interests, objectives and attitudes. Therefore they states that audience factor may also include consideration of a number of variables, namely whether or not:

- The reader is known
- The reader is individual or a group
- The reader will evaluate the writing
- The reader has approximately the same level of general knowledge
- The reader knows a lot about the specific topic of writing
- The reader will be empathetic
- The reader has a different power or status

It is therefore inevitable according to Grabe and Kaplan that readers many assume that text will be organised in certain ways and that sufficient signals of the writers intentions will be available in the writing whether the content is useful or entertaining, or sympathetic or not. Students should therefore be able to present an argument and provide reason for the



position taken and also be shaped by various audience factors such as telling the story from the perspective of a different character or a younger audience, or as a letter to a local newspaper, or as a letter of complaint. In each of these cases, it is possible to include exploration of how a different audience will influence the way that a student will write.

### **3.1.7 Free writing and brainstorming**

Grabe and Kaplan (1996) state that free writing is an activity that allows students to write for a short period of time on any self-chosen topic. Both free writing and brainstorming provide additional resources for student writing hence it is useful in getting students to find topics of interest and also to recognise ideas of which they were not aware and to nominate possible topics for writing activities.

In other brainstorming activities students can reflect in some events, concepts, and controversies and discuss these as a whole class. They can then write individual reaction to some issue and then use these responses to discuss the topic. Among other possible ways to gather and organise ideas students can take notes during a discussion and subsequently re-organise content by working with groups, generating lists, making word association and creating semantic maps, etc. Free writing has a number of benefits for student writing. Free writing allows students to overcome writer's block and develop greater fluency and writing. It is a good source for ideas that can be used for later writing assignments or future class activities. It gives students a chance to explore or become aware of their individual voice, how they write without conforming to some set of external constraints.

### **3.1.8 Semantic mapping and graphic organisers**

According to Grabe and Kaplan (1996) semantic mapping or webbing is now a well-known technique for generating information, connecting ideas, finding ways to organise the information, and using the information to develop an effective written text. This re-organising of the words can be done individually, in groups, or as a whole class activity. The class can also decide whether or not each group of ideas contributes important information to the central idea, whether or not the writing tasks should focus on the central idea in the map or on one or two of the sub-ideas as a more focused activity.



### **3.1.9 Assisting and guiding writing (Themes 6 –10)**

Grabe and Kaplan (1996) points that this principle reflects the more challenging demands placed on intermediate writers as well as the more complex set of factors influencing writing activities and writing development. These points include strategy instruction, peer response groups, the writing process; movement from controlled to free writing and awareness of language and genre structure. Grabe and Kaplan (1996) state that these points extend the notion that effective writing requires attention to both the process of working with text and the output, which convey the intentions, and ideas of the writer. Together, these points make students more aware of the options they have while writing.

#### **3.1.10 Strategy instruction**

Grabe and Kaplan state that strategy instruction can be presented to the whole class or as part of small-group activities. In either case, the most effective means for presenting writing strategies is explicit modelling and follow-up discussion. After the composing activity, students ask the teacher about various aspects of composing. At the same time, the teacher is able to point out a number of conscious planning and composing strategies that he/she has used, for example audience, awareness.

An additional goal of strategy instruction is to have students consciously attempt important strategies on their own. One method for developing independent strategy use is through reciprocal teaching and a community of learner's approach. In this approach the teacher works with a group of students, taking turns composing aloud. As students compose aloud, they can explain the sorts of strategies they are using. Students can also focus on planning strategies, revising strategies, elaborating strategies, or evaluating strategies.

#### **3.1.11 Peer response group**

According to Grabe and Kaplan (1996) peer revision is well supported in that it is consistent with Vygotskian perspectives on learning. It can draw on research and instructional insights from the co-operative learning literature, it is supported by social-construction theory as an important way to establish dialogue about writing, nominate appropriate information, and get assistance from real readers and it is consistent with strategy instruction approaches such as reciprocal teaching. However, the approach can



be carried out in many different ways, the choices depend on the views of the teacher, the types of students and teaching situations and the time and resources available for instruction. Grabe and Kaplan refer to Zhu (1994) who classifies five parameters of peer response approaches: small group vs large group; student-selected vs teacher-assigned groupings; teacher-directed vs student-directed groups; role specific vs non-role specific groups; and oral response vs written response groups.

In order to be effective, peer response groups need to be modelled for students. Thus teachers need to guide students through several sessions so that students become effective readers and responders, moreover, students and teachers need to work together to establish positive interactive environments in which all students work together to help each other. Grabe and Kaplan point out that Spear (1988) emphasises that effective peer response groups are task oriented that is (a) they stay on task; (b) they focus on more global aspects of student writing; (c) they give accurate and specific feedback, supportive feedback, challenging feedback and editing feedback; (d) they interact as peers rather than as surrogate teachers and students, and (e) they promote student trust and support for their writing efforts.

## **3.2 THE WRITING PROCESS**

Grabe and Kaplan (1996) argue that the writing process in general, is described as a five-state process: pre-writing, drafting, revising, editing and publishing. The first three steps will typically be recycled as many times as needed. Activities which are usually associated with the writing process include brainstorming, semantic mapping, free writing, journal writing, reading, class and group discussions, peer response, teacher conferences, mini-lessons on aspects of language revision and editing based on the student papers and teacher feedback for revising and editing. Teachers assist students also find further information and encouraged developing their ideas before being concerned with formal editing.

### **3.2.1 Awareness of language and genres structure**

Grabe and Kaplan (1996) point out that one of the major shortcomings of the relation between the structure of language in written genres and the teaching of writing has been the training that most writing teachers receive in modern grammar. They refer to Hillocks



(1986) who in a careful review of research on formal grammar instruction, has argued convincingly that formal grammar instruction provides few positive results when taught as a school subject. However, many researchers and practitioners recognise the need for students to attend to formal aspects of their writing when they work on revising and editing. Functional theoretical perspective on language emphasises the relation among the theory of language structure, a social theory of language use, and their implications for literacy development.

Teachers also need to be made aware of the patterns of language variation that serve writers purposes if they are to help students in this way. The issue is not whether language forms and structures are useful, but whether students can recognise the relations between language structures and the roles they play in conveying appropriate meaning. Grabe and Kaplan argue that such awareness of language-as-research gives students' access to what Martin (1989) calls the discourses of power, i.e. ways of writing by which people organise and the world around them.

Teachers can use student's writing to develop tasks that will raise their awareness of structure, organisation of information and information flow. Another type of awareness activity is to examine sentence arrangements and information ordering. Students can discuss what types of sentences provide useful organisational information and why students can compare paragraphs that are retain the verbal processes as actions and states.

### **3.2.2 Information reports**

Grabe and Kaplan (1996) state that this type of writing requires students to present information according to acceptable formats and would include for example: comparing and contrasting different events, issues, results, outcomes, or progress. The gist of informational reporting is organising informational into patterns of arrangement that are expected and understood by the reader. Basic patterns of arrangement include: definition classification, cause and effect, comparison and contrast, problem-solution and analysis. Classification arrangements extend the definitional notion to include sets of objects, concepts or issues. The primary goal of this pattern is to highlight relationships and differences among groups. Definition and classification are reciprocal processes, the



former placing and individual into a class and the latter dividing a class to distinguish an individual.

Grabe and Kaplan (1996) argue that comparison and contrast patterns define relations without necessarily asserting any causation. This pattern also represents a powerful resource for setting up argumentative, problem-solution, and synthesis texts. Analytic patterns of organisation provide yet another powerful means for persuasion, critiquing, and problem-solution. The force of this arrangement pattern comes from the assumption that the analysis accounts for all of and only, the important variables. An analytic arrangement assumes that all of the critical components are included. The parts that are presented explain the larger concept being studied.

The key to using patterns of arrangement for information reporting is, according to Grabe and Kaplan (1996), not to introduce them in isolation or as decontextualized activities. Rather, students working with information through content-based units and projects will already have a wide range of information and one of their major difficulties will involve ways to present the information accurately and effectively. Patterns of arrangement need to be seen as resources rather than as goals for writing, and students need extensive practice in seeing these patterns in the informational texts they work with, and in realising that such patterns represent methods of effective communication.

### **3.2.3 Personal writing**

Grabe and Kaplan (1996) maintain that personal writing is not compelled by expectations of information reporting, but involves the views, emotions and creative resources of the individual student. It may involve functional accounts and narratives, it may involve writing TV advertisements or plays, or it may simple involve explaining a personal point of view. The authority taken by the writer to be seen as an expert. Recognising expertise of course does not mean that any writing produced is good only that the idea or concept behind the writing should not be challenged as appropriate. It is the purpose of personal writing to recognise the creative power of the students.

Grabe and Kaplan (1996) state that it should be realized that students could practise by doing diaries, journals and learning logs. Other forms of personal writing are highlighted in a number of other themes in this chapter and plays autobiographies, personal information



gathering. There are several additional ways to focus on personal writing. They can work on class or group assignments as suggested by Grabe and Kaplan (1996) with the following activities:

- (a) Learners can see themselves as time travellers. Where would they go and why? Whom would they see? What would they do? When would they return? What would they bring back with them.
- (b) Learners can decide what they would do with 10 million dollars if they were given the money the next day.
- (c) Learners can choose a person whom they admire and describe the appealing quantities or characteristics of that person.
- (d) Learners can relate an embarrassing moment: What happened? Why was it so embarrassing? What did the student learn from the experience?
- (e) Learners can discuss a strong feeling emotion, or attitude they have towards some object, event, person, concept, etc.
- (f) Learners can be asked to give spontaneous speeches with one minute's preparation. For one minute they can write down ideas and phrases that will help them.
- (g) Learners can use an opening sentence from some book, story, article or text and continue in their own words in anyway they wish. Sets of starting sentences could be stored in the writing corner.
- (h) Learners can tell a modern tale. They may take some fairy tale, fable, myth, or proverbs that is well known and tell a story that is a modern day version of the tale, etc. They can also change the outcome to fit a modern perspective.

### **3.2.4 Sentence combining**

Grabe and Kaplan (1996) argue that it is no simple matter to have learners recognise the possibilities for varying structure, combining ideas and highlighting and background different sets of information. These options in writing and sentence combining are one of the few recognised ways to accomplish such goals. Sentence combining should not be treated as a grammatical matter, but should instead be seen in a discourse context, recognising the function of the output combination within the large text structure.



Grabe and Kaplan argue that sentence combining is best generated out of the writing of the students as well as the supporting material used for content units and curriculum projects. Using this approach lead to greater fluency and complexity in learners writing. They point out that the most basic approaches to sentence combining involve lists of heavily redundant sentences, which require the combining of groups of three or four sentences as a single more complex sentence. Another fairly standard version of sentence combining is to include connector cue words at the end of each sentence, which indicate how one sentence should be combined with the next.

### **3.2.5 Entering the creating stage**

Neeld (1990) explains the process of creating as a period when writers tend to do a lot of sitting and staring then, wondering whether thoughts will ever come. Yet beginning to write before you know what to say can also be one of the best ways to discovering what you might say. Neeld (1990) calls this catch-22 when the writer will say, I've got to write an essay on the topic and give it to someone else, and you say its correct to start writing before I know what I'm going to tell the person. Catch-22 is to realise that the writing you do in this state is not the essay, but a collection of thoughts that will lead to the essay. This stage according to Neeld (1990) is private; it is just you and your subject. Although such exploratory writing will not be an essay, it may be the most important writing you do for the essay. A good creating period will make the next two stages, shaping and completing, much easier, faster and more productive. It is testified that the writer will discover that he/she actually saves time by spending in this way. It may seem strange at this stage, but when one tries it once or twice, one will see. The freer one is with one's labour at this stage, the more efficient one will be at the other two stages. The writer has material to use when he/she gets to the point of deciding exactly what one wants to say to a reader. One will not have to stare at the sheet of paper, waiting for inspiration.

Neeld (1990) states that the creating stage, chaotic and unsure as it may seem, is not only efficient it actually leads to a strong, interesting idea for your paper and reveals authenticity. One will always come up with something to say if he/she is willing to stay on the move, curious, persistent, willing to explore. She further states that often educators tell learners to answer the five W's: Who, what, where, when and why. You and these questions really did help think of what to write. Simple creating techniques like these stimulate the learners to reason and are sometimes described as tools of invention,



methods of exploring subjects and your relationship to them, so when you write, it helps to have these tools available.

### 3.2.6 Preliminary agreements

Neeld (1990) states that long before you write your first draft of the communication you intend to give to someone else, shaping begins. Shaping is already starting when you make certain preliminary agreements with yourself. One often considers the following questions: **Why am I writing? To whom am I writing? What do I want to communicate?** She states that in this early shaping stage, your answers to these questions will be tentative. Only as you do the “first cut” on paper, as you write your early discovery draft, will you see distinctly what your purpose are, who your specific audience are, and exactly what you want to write.

#### Why are you writing?

In answering the question why are you writing, Neeld (1990) states that to help you decide on your preliminary purpose and intention for your chosen piece of writing. She further mentions two ways of looking at the act of communicating, which are transmission model and transformation model.

#### Transmission model

Neeld (1990) indicates that your intention might be to transmit something you think or know to someone else. The model for this kind of communication would look like this:

From your past experience, reading, discussion, knowledge, you choose an idea to transmit to another person. Using words on paper you select and sort to encode this message. From the reader's past experience, reading, discussion and knowledge, he/she decodes the message you have transmitted and selects and sorts in order to reconstruct your idea in his/her thinking to recreate what you have said.

As Neeld (1990) puts it, if your purpose in writing is to transmit a message, then you are satisfied when the reader gets the message, understand what you meant, and hear what you had to say. Thus, your purpose in this model of communication is something like this:



I am writing to give information about....

I am writing to share an insight I have had.....

### The transformation model

Neeld (1990) discusses another way to approach the communication of information through writing as transformation, rather than simply as transmission. In this communication model, you write to change and or affect the reader's actions. The transformation model of communication according to her looks like this:

The writer begins with an intention or a commitment to have the reader think about a thing in a certain way, to do a certain thing or to act in a certain way, for example, the robot signs or the road signs. The reader accepts what has been written and to do what the writer has requested, suggested or recommended, or not and to wait challenge the consequences.

Neeld (1990) argues that when your purpose is to spear the reader into action, you write with the intention that your communication will produce the intended action. Whereas the transmission model requires simply that you organise and pass on information in a readable, engaging form, the transformation model requires that, as the writer, you be responsible for what you say and for what you urge the reader to do.

### **To whom are you writing?**

Neeld (1990) observes that when you talk, you do not have to invent an audience because an audience is there. In writing, however, because the audience is not actually present in the room with you, you must both visualize and analyse the audience. Neeld (1990) states that if you choose to write an essay with no audience in mind or forget about the audience or write for a general audience, it all comes to the same thing. If you know your audience in advance you can plan the whole essay around this group of people. You gain enormously by having your audience in mind from the very start.

Neeld (1990) observes that the problem with writing to a general audience is that one tends to scatter ones efforts broadly rather than focus them on real people. It is crucial to



note whom your specific audience is at the outset, because your approach to the subject will be determined by whom this audience is.

You can see right away how many decisions would turn out one way for one group of people, another way for other people. Almost everything would depend on which audience you wanted to attract.

Neeld (1990) observes that you will know only vaguely what you want to communicate when you begin the shaping stage of writing. You will know mostly what you think you want to say at this point. She argues that you must visualise your audience before you begin to write to them by knowing the truth about the audience. Neeld points out that all audiences want to get something out of what they read and they need explanations and details. Now she states that you have to communicate this idea to someone else to see what you do think and what you want that person to know.

### **3.2.7 The writing portfolio**

According to Neeld (1990) the production of a paper is likened to an assembly line, as there is a continuum from the time the instructor written by the student, marked, graded and returned to the student assigns it and then another job is given. She further likens writing to a two-week tour through Europe where by the end of the trip your passport has accumulated a dozen stamps but you've gained little feel for the continent itself. Similarly, a writing course can seem like a travelling experience of separate assignments, different in tone, organization, audience and purpose. One finds it hard to distinguish one paper from another, yet confident that one has learned something from the experience.

To break down the impression that a writing course is a sequence of unrelated assignments, students have to be encouraged to produce a body of work as material that contributes to a writing portfolio. Some items in the portfolio may be stronger than other, some you will simply interest you more. And that is precisely the point of building a portfolio rather than seeing your essay as separate products.

Neeld states that looking at ones papers as a body of work might encourage you to see the relationships among them, how your tone changed when you moved from a personal essay to a persuasive one. How you shifted patterns of organization from essay to essay.



How much easier it was for you to write critically than expressively. These shifts indicate something both about the nature of writing (different writing assignments require different topics) and about yourself (different people have different abilities and interests).

### 3.2.8 Guides for collecting a writing portfolio

In collecting a writing portfolio Neeld (1990) emphasises three aspects:

- (a) Provide a one or two page survey of the contents of your portfolio. List the name of each writing assignment and the title of the essay you wrote in response to it.
- (b) For each assignment, include your final version of the essay.
- (c) Following each essay, include its corresponding creating activities, discovering draft and intermediate drafts.

### 3.2.9 Purposes for writing

Neeld (1990) states that the assignments in the portfolio section are grouped according to three general writing purposes, which are important for one to understand. Writing to express, writing to tell and writing to change. To build confidence as a writer one needs to know what one is doing and with the issue of writing is concerned, knowing what to do means understanding purpose. People write for many specific reasons to apologize for an angry remark, to describe a way from point A to point B, to request, to propose on an issue of concern.

### 3.2.10 Writing to express

In **writing to tell**, the writer's intention is to convey information whereas in **writing to change**, the intention is to make something happen to have the reader see, think or to do something differently as a result of reading that piece of writing. Although **writing to express** may involve certain information and offer the reader a certain perspective, its major focus is on the writer, you yourself are the subject. It is your own sensibilities, experiences, thoughts, feelings; realizations and so on that take centre stage. This is a subjective mode; you are educating your reader about yourself. Whether you are writing



about something that is intensely personal or about your intellectual reaction to something, you take the risk that the subject you will be judged.

When you write to express, you tell the truth as you know it, and the readers know this because they find themselves in what you write, their own lives, thoughts and experiences. Honest expressive writing has the ring of truth, the reader is touched. Writing to express takes no customary predictable form. Some expressive writings come out as books, others as essays, others as journals, letter, editorials, sermons, prefaces, aphorisms, and more. All **writing to express** has a particular emphasis, motivation, situation, circumstances and writer-reader relationship.

**EMPHASIS:** The focus is on writer's sensibilities, experiences or thoughts.

**MOTIVATION:** What would make you want to write for expression? You might have:

- ◆ some inner need
- ◆ some stimulation of ideas
- ◆ some stirring of your emotions
- ◆ some desire to share yourself
- ◆ a dedication to other's quality of life
- ◆ a love for personal form
- ◆ a love for words

**SITUATION:** **Writing to express** may not be written for publication at all. Many letters, journals, and diaries are written only for the writer, or to one or several particular people, and only get published long after the time of writing.

**CIRCUMSTANCE:** Here the writer determines the writing's length and time, it is organic to the writing itself.

**WRITER-READER RELATIONSHIP:** Unlike **writing to tell**, where the relationship is informed person to less informed person, for **writing to change**, the relationship is friend to friend or host to guest.



## Writing to tell

**Writing to tell** means that you have information that the reader probably does not have, and that you want to relate this information to the reader. In **writing to tell**, the intention is to lay out or teach the reader something you know, to convey facts rather than opinions, hypotheses, positions or personal experiences, therefore, in **writing to tell**, what takes centre stage is not what you think or how you feel about the subject but the subject itself.

Here your writer-reader relationship is one of informed person to less informed person. This does not imply that you are superior to the reader, it just means that you know something that might be of value, and that you wish to make this information available to your reader.

Therefore, if you choose a subject and a style appropriate for your audience, you are likely to have a grateful reader. In short, you will be performing a genuine service by making available what you know. If you want to teach the reader who to do something, you will write a how-to essay. If you want to alert the reader to a particular problem and to suggest a solution, you will write a problem-solution essay. And if you want simply to let the reader know about the existence of something, you'll write an information essay. But whether you choose the how-to, the problem solving or the information essay, the following points are true of all three forms. All writing to tell essays have a particular emphasis, purpose, motivation, situation, and circumstance and writer-reader relationship.

**EMPHASIS:** Neeld states that the emphasis of a piece of writing is what takes centre stage. Anything that is not the information itself, your opinions, the flavour of your personality, your personal experience and perspective, must take a back seat. These elements may be present in the writing, but they will be in the background. Emphasizing the content allows your writing to fulfil its purpose.

**PURPOSE:** The purpose of a writing to tell essay is according to Neeld to do one or more of the following:

- ◆ to report
- ◆ to inform
- ◆ to convey fact or details



of reading the writer's words. By contrast the focus in **writing to tell** is on the information to be conveyed, while in **writing to express** the focus is on the writer's own experiences and perspective. But the purpose of **writing to change** is to deliver the information is not merely to inform but to convince the reader to do something differently, its purpose in revealing the writer's voice is not to share experiences but to support writer's assertions about what needs to be changed, and how to make those changes.

Implicit in **writing to change** is the conviction that words have real power as they can change how people see themselves, each other societal institutions and relationships, and the world.

What may be new to us though, is a knowledge of how best of use Writing to change you will use it when you want to:

- Cause action, movement, or transformation of some sort or
- Take a new position or stand by asserting something in a new way, judging something in a new way, evaluating something in a new way, or acting in a new way.

Neeld argues that **writing to change** essay may take several forms:

- (a) If you want to change what the reader knows, thinks or believes about a particular thing you will write an assertion-with-evidence essay.
- (b) If you want to change the reader's ability to judge by helping them be informed, then you will write an evaluation essay.
- (c) If you want to change the reader's mind and perhaps persuade the reader to act, then you will write a persuasion essay or a research report.

All **writing to change** essays have a particular emphasis, motivation, situation, circumstances and writer-reader relationship.

EMPHASIS: According to Neeld **writing to change** both emphasise the content and the purpose. It is the combination of the writer's intention and the information being communicated that causes the reader to take the action necessary for bringing about the desired change. So while the writer-as-a-person does not appear on centre stage, the writer's view, assertion, position, judgement or vision is the major focus since it becomes



- ◆ to instruct
- ◆ to make known
- ◆ to make available

**MOTIVATION:** Neeld states that all writers always have a reason for writing a particular piece, while the initial motivation may be less than inspiring. The writing doesn't really get going until you find your own motivation. The main question to ask is what really interests me about the subject? For example, if two people were asked to write about the Cape town waterfront bomb blasts, the first person might write about the safety of shopping malls and the necessary precautions to be taken to prevent that such occurrences happen again, while the second person might write about foreign investment and include a whole lot of political inclination to express his/her opinions.

**SITUATION:** A **writing to tell** piece is, according to Neeld, appropriate for any publication that conveys facts and information. Thus it is appropriate to use the writing to tell form if your essay will appear in a newspaper. Typical writing to tell pieces appear in:

- ◆ work-related writing (memos, reports, letters)
- ◆ articles in magazines and newspapers
- ◆ texts and other educational books
- ◆ manuals
- ◆ essays for college courses

## **Writer-reader relationship**

**Writing to tell** assumes that you know something that the reader will want to know. You are the informed person to the reader's less informed person. This gives you some real authority. In **writing to tell** the place of possible publication is extremely important because where you want to see the writing printed will determine a lot about how you write it.

## **Writing to change**

Neeld describes what distinguishes **writing to change** from other forms is that it intends to make something happen. To have the reader look, think or act in a certain way as a result



part of what the reader will think or do. The emphasis is on the dynamics between the writer's intention and the content of the writing and the reader's response.

The purpose of a **writing to change** essay is according to Neeld for words to make the reader do one or more of the following, hence on the basis of those words: someone has to know something accept something, act upon something, believe something or make a decision about something.

**MOTIVATION:** Neeld states that one may be motivated by direct experience, or by personal research and investigation that you've done, or a vision you have, or a commitment you feel, or insights you perceive.

**PURPOSE:** The writer is able to take a stand, position or viewpoint. Sometimes the implication is that you want the reader to look at a situation in a different manner, in order to see new implications or possibilities. At times one's position will be that one wants the reader to make a commitment or a lifelong change. Neeld states that one would use the **writing to change** essay if you wanted to:

- State you own interests, commitments, visions and experience.
- Get the reader to look at a situation in a different way, see the possibilities and implications or share your vision
- Move the reader from one position to another
- Persuade or convince the reader
- Get a commitment from the reader

**SITUATION:** The writer's own vision and commitment call others forth internally. Both kinds can appear in any of the following forms:

Essays	evaluations
Articles	letters
Books	memos
Reviews	manifestos
Critiques	tracts
Research papers	position papers



**CIRCUMSTANCE:** **Writing to change** essays vary depending on whether the piece comes out of an external demand or an internal requirement.

**LENGTH:** If the stimulus is external, the length depends on the need of the publication or person requesting the piece. If the stimulus is internal, the length is whatever the writer decides.

**WHO WANTS IT WRITTEN:** An external demand is made by a publisher, an editor, an employer, or a teacher; an internal demand is self imposed by the writer in order to fulfil a personal desire, vision or commitment.

**TIME VALUE:** **Writing to change** essays may meet an external deadline determined by the requirements of the publication, the date of an important event, the completion of an experiment, an evaluation or a data collection process. However if the deadline is internal, the essay gets written according to the writers personal time-schedule.

### 3.3 SUMMARY

Chapter 3 examined design criteria, which guide and constrain instructional practices that address practical techniques for writing instruction in various contexts. It has been observed that successful writers need to be clear about interdependent sets of knowledge when undertaking a writing task. We have also seen that it is possible to consider the ways in which learners can be helped to write more effectively in terms of four different sets of knowledge, content knowledge and context knowledge of genre, knowledge of the language system, and knowledge of appropriate writing processes.



## CHAPTER 4

### AN ANALYSIS OF WRITING IN XHOSA: GRADE 12

#### 4.1 INTRODUCTION

This chapter will be concerned with the actual components of the framework for analysing Xhosa essays, the primary objective being to find out the best way to attempt a first ethnography of writing. It is stated that the best way to attempt an ethnography of writing is to ask basic questions like who writes what, to whom, for what purpose, why, when, where and how. Providing answers to these questions will lead to an initial approximation for ethnography of writing.

This study will explore various Xhosa essays with regard to the parameters **write what, to whom, for what purpose** and **why**. Since the primary aim is to assess the applicability of the above parameters, no attention shall be given to who, when, where and how as they apply equally in all the essays.

The next subsection will concentrate on the analysis of Grade 12 learner's essays. The analyses will be examined in relation to the outcome based Curriculum. The analytic procedure will be related to outcome based education with specific reference to the outcomes. Brief descriptions of the above parameters are given below.

#### **Writes**

According to Grabe and Kaplan (1996) the term "writes" refers to the linguistic nature of texts which requires a theory of the text itself and a theory of text construction. Through the analysis of the text that researchers examine the uses of particular linguistic structures, transition devices and lexical choices, as well as the functional roles their uses might play in the context of the entire text. Therefore study of the text reveals the appropriate or inappropriate use of formal conventions such as opening statements, external reference, stages in sequencing of information, and the art used in arrangement of information. Patterns of information, structuring in terms of given-new information ordering, topic comment arrangement, and theme-rheme structuring are revealed through the study of the text. Hence a theory of text construction contributes independently to the writing situation as it provides a framework for the various linguistic tools available to the writer, as well as combined choices used to create the flow of information and the notion of coherence. This



assists in the writing situation such as audience considerations, writer's purpose and the writing context and genre required by the task.

The parameter "what" according to Grabe and Kaplan relates to content, genre and Registers, wherein some message in some type of content is portrayed. These concepts (content, genre and register) suggest a number of questions for writing, what are the types of writing the writer typically engages in creating? What sorts of general background information does the writer need? To what extent is knowledge of specialised registers necessary for writing? How can we define a theory of genre? And due to these questions a theory of writing must take into cognisance these aspects of the world: The theory of world knowledge, a theory of genre and some specification of registers.

According to Grabe and Kaplan (1996) content is typically thought of as background knowledge where schema theory suggests that specific sets of knowledge stored as integrated units are accessible for retrieval and are used in understanding and producing content knowledge. The basic influence of schema theory or similar theories of the mental organisation of knowledge on writing is revealed in research which shows that students write more when they are writing about information with which they are familiar and thus background knowledge provide content and genre structure resources for writing. Due to the fact that background knowledge is to some extent culturally inclined, it therefore can lead to misunderstandings as cultures differ. Thus it is critical that some framework which explicitly represent background knowledge for text construction research is in need.

## **Genres**

Genres are simply described as discourse types that have identifiable formal properties, identifiable purposes and complete structure (i.e. beginning, middle and an end). According to Swales (1990), the following are examples of discourse types, which can be considered written genres. Fiction novels, ransom notes, grant applications, course syllabi, progress reports, survey articles. For example: the text of a fictional narrative novel will be consistent in certain ways with other fictional narrative texts and will differ from texts that are not fictional narratives in ways which cannot be predicted specifically and completely from information about the writer, the audience, the writing process, the topic, the writing context, or the purpose of the writer. Thus, a reader might expect a descriptive setting in a fictional narrative, but will not expect a similar setting sequence in a letter or a newspaper editorial.



## Register

Register is a component of the genre and is defined by the topic of the writing, the medium and interpersonal general routine, hence they are independent of genre considerations. Writing about vacations and travel will be different from writing about economics, anthropology, Physics, medicine or law, and will lead writers to use different linguistic resources. While certain topics will predispose a writer to select particular genres, it is also true that research articles, popular articles, and introductory textbooks dealing with music and photography will be different from the same genres dealing with physics and biology.

The parameter "To whom" for a framework of writing entails the development of a theory of audience. Audience is essential to the creation of text and the generation of meaning. It is therefore preferable to consider parameters of audience influence rather than specific features in order to provide a more thorough account that would appear to play important roles in textual variation. Grabe and Kaplan point out that one parameter of reader influence on the writing is the number of persons who are expected to read the text. A text may be intended for oneself, an individual, a small group of people, a large group of people or a general audience which parameters will influence the text structure. The second parameter of audience variation is the extent to which readers are known or unknown. Writing to a known person, less familiar colleague, or a stranger is likely to alter the text. Thus, the degree of closeness to the reader is likely to determine the extent of interactional and involvement features which appear in writing.

Along a third parameter, that of status, the writing will vary according to whether the reader has a higher status, an equal status, or a lower status than the writer. Status also creates discourse variation, with higher and lower status listeners receiving much less interactional negotiating.

Grabe and Kaplan propose that the fourth parameter, which deals with the extent to which background knowledge is shared, will influence the writing to a considerable degree. Readers with a high degree of shared background knowledge are likely to influence the writing in particular ways. Hence readers who are familiar with current events in certain cultural context will allow the writer to anticipate general knowledge on the part of the reader and to fascinate readers to types of knowledge which separate those who know from those who do not, e.g. newspapers editorials, professional journal articles.



The final parameter that deals with the extent of specific topical knowledge shared by the reader and the writer. The extent and the choice of detail, the need for defining ideas and assumptions, the use of common versus professional jargon, etc., will all affect the writing.

### **For What purpose**

Grabe and Kaplan argue that purpose as a functional categorisation raises important questions for writing, such as: To what extent is it possible to define purpose in a writing task. Are there multiple purposes in every writing task? How does purpose interact with genre and audience? Because the reader assumes these purposes on the writer's part both the reader and the writer will understand and interpret writing purposes from certain accepted linguistic, psychological and sociolinguistic principles, such as (a) Gricean Maxims, which convey the need to be informative factually correct, relevant and clear their systematically interpretable violations; (b) Speech acts, which indicate specific features in the writing which signal speech acts by the writer and the degree to which they are negotiable; (c) Conventions for conveying status, power, situation intent and attitude; (d) Predictability of cognitive structures which anticipate and implicate larger patterns of organisation, schemata, scripts in rhetorical persuasion, etc.

## **4.2 ANALYSIS OF THE PERSONAL PERSPECTIVE ESSAY IN XHOSA OF GRADE 12 LEARNERS**

For the purpose of exploring the language competence component in Grabe and Kaplan's (1996) model of writing, the questions **what, to whom, for what purpose, why, when, where** and **how** are utilised in analysing the Xhosa essays.

### **4.2.1 Personal perspective essay**

Neeld (1990) states that a personal perspective essay focuses on writer's opinion or point of view. She further states that when a personal perspective essay stakes out a particularly strong position, it may seem like a persuasive or argumentative effort, but it differs from a true persuasive essay in that it is not written first and foremost to change the opinion of readers. The writer wants to be understood more than supported or followed.



#### 4.2.2 Why write the personal perspective essays?

Neeld (1990) mentions a few possible reasons for why we write a personal perspective essay to explain what you think or how you view the world; to affirm what you already believe and to understand better the premises of those beliefs; to challenge what you believe. This means that you look for new ways of understanding the world politically, socially, economically, religiously and personally. The example below is part of the personal perspective essay in Xhosa that is written by students in grade 12.

#### 4.2.3 The question “who”?

The writers are all grade 12 first language learners. Knowing who the writer is can have an important bearing on the nature of the writing that is studied. In this case the characteristics of the writer are school pupils who are in grade 12.

#### 4.3 ESSAY 1: INGXELO YEKOMITI YETHUTYANA (Report of a committee)

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25 Agasti 2001

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#### INGXELO YEKOMITI YETHUTYANA

(1) Kwintlanganiso yoMbutho wokuzonwabisa wabafundi ngomhla we-16 kuJuni, mbutho wonyula abafundi abasibhozo ukuseka ikomiti ejongene namalungiselelo omnyhadala wokuthi ndlelantle kubafundi bebanga leshumi.

*In a meeting held by the students entertainment club on the 16<sup>th</sup> of June, eight students were elected to form a committee responsible for the matric farewell preparations.*

(2) Amalungu akhethelwe le komiti nguVuyokazi, Mandisa Dziba, Bukelwe Gunguluzi, Zukiswa Ntontela, Pumza Fula, Ndileka Vena.



*The committee members are Vuyokazi, Mandisa Dziba, Bukelwe Gunguluzi, Zukiswa Ntontela, Pumza Fula, Ndileka Vena.*

(3) Ikomiti ikhethe uPhumza Fula ukuba abengusihlalo yakhetha uBukelwa Gunguluzi ukuba ngunobhala.

*The committee elected Phuma Fula as the chairlady and Bukelwa Gunguluzi as the secretary.*

(4) Ikomiti iye yacela imvume kwinqununu yesikolo yokuba icele inkxaso kwimizi yoshishino neenvenkile ezilapha elokishini. (5) Inkxaso ithe yafunyanwa kwezi venkile zilandelyo, Bonita Dairy, Coca-cola bottling company, OK Bazaar, Old Mutual, etc.

*The committee asked for the principal's permission to seek sponsorship from big businesses and small businesses in the location. We received sponsorships from the following companies, Bonita Dairy, Coca-cola bottling company, OK Bazaar, Old Mutual, etc.*

(6) Zonke iiTitshala ziye zamenywa ukuba zibekho kulo mnyhadala ucetywayo. (7) Ikomiti iye yacela izandla kwamanye amalungu ombutho angakhethelwanga ukuba kule komiti ukubaancedise ngokuhombisa iholo nokuhlela iitafile nezitulo.

*All members of staff were requested to be present at this farewell party. The committee also asked the other organization members which were not elected as part of the committee to assist with decorating the hall and arrange tables and chairs*

(8) Umnyhadala wombuliso uye waqhutywa ngokuhlwa ngomhla wesi-9 Agasti yaye uqhube kakuhle kakhulu. (9) Phantse zonke izinto zenzeke njengokuba bekuhlehiwe.

*The farewell party took place on the 9<sup>th</sup> of August in the evening, and it went very well. Almost everything went as planned.*

(10) Ikomiti iphawule ukuba amalungiselelo omnyhadala wolu hlobo afuna ixesha nezandla zentsebenziswano. (11) Amalungu ekomiti aphantse aqhwarelela kakhulu ezifundweni ngenxa yokuqeshwa ngamalungiselelo omnyhadala.

*The committee deduced that these sort of preparations need more time and more helping hand and co-operation. Committee members did not get enough time for their studies because of the farewell preparations.*

(12) Kwiinkampani esithe sacela inkxaso kuzo ezinye zikhalaze ngokuthi siziqubule, ngako oko azinakho ukunceda ngokupheleleyo, kanti ezinye azibanga nakho ukunceda kwaphela ngenxa yokuqutyulwa.

*The companies which were asked sponsorships from complained that it was a short notice, therefore couldn't fully assist us, and others could not at all assist us as a result of short notice.*

(13) Ikomiti iqaphele ukuthi amalungu ayo ambalwa kakhulu ukumelana nomsebenzi wamalungiselelo, yaye ngenxa yeso sizathu kuthe kwanyanzeleka ukuba kucelwe amanye amalungu ombutho ukuba ahombise iholo.

*The committee noticed that its members were too little to handle all the preparation work that is the reason why they were obliged to ask the other organization members to decorate the hall.*

(14) Ikomiti icebisa ukuba kwandiswe inani lamalungu ekomiti ajongene namatheko akumila kunje, ukuze kungabikho baza kuqhwarelela ezifundweni nakweminye imisebenzi yesikolo. (15) Abaxhasi ekucelwa kubo amalizo baziswe ngesicelo ezijoliswe kubo,



iinyanga ezintathu phambi kwethoko elicetywayo. (16) Abaxhasi abathe banceda kweli theko babhalelwe iileta zombulelo, ukanti nabo bangakuphanga sibabhalele.

*The committee advises to increase the number of the committee members responsible for such occasions, so that no-one could come short on their studies and other school work. Sponsorship companies to be formally informed, at least three months before the function. People who gave hand to the function to be written a thank you letter by the organization, and wrote even to those who did not contribute.*

(17) Ikomiti inezi zicelo zilandelayo: Okokuqala icela ukuba kongezwe amalungu, okwesibini amalungiselelo aqale kwangethuba enyakeni.

*The committee is requesting the following: Firstly they request that members be added, secondly, preparations must be done early in the year.*

## Analysis

In this essay coherence features of the report is well structured and organized so that the content is logically sequenced. Sentences are thematically linked and coherent. The letter exemplifies several instances where sentence-initial expression functions as the topic of the sentence. The topic expression is sometimes complemented by a phrase or a clause that represent or constitutes the comment to it.

In sentence (1) **Kwintlanganiso yoMbutho wokuzonwabisa wabafundi ngomhla we-16 kuJuni** (In a meeting held by students entertainment club on the 16<sup>th</sup> of June). The topic of the sentence is **kwintlanganiso yombutho wabafundi** (In a meeting of students' club.). The use of the Noun Phrase locative **kwintlanganiso** (in a meeting) refers to a place and gathering which imply the students forming the gathering to elect a committee for a farewell preparations of Grade twelve learners. These sentences explain ideas raised in the topic sentence by giving supporting detail which help the reader to grasp the controlling idea of the paragraph. Its complement clause **lo mbutho ukhethe abafundi...** serves as a supporting sentence to carry forth the intention of the topic sentence. The writer introduces all the members of the committee when stating **Umbutho ukhethe abafundi abasibhozo ukuseka ikomiti** (eight students were elected to form committee members).

The report involves a description and explanation to particular events in sentence (4) **Ikomiti iye yacela imvume kwinqununu yokuba icele amalizo** (The committee asked for the principal's permission to seek sponsorships from big companies). The above sentence explains the procedure that has been taken by the committee members that they have asked permission from the principal to seek sponsorships from big companies in the location.



### Topic continuity

Topic continuity in the text is accomplished through the noun phrases which receives continuous mention in the text. The writer here uses a noun phrase which refers to the committee in different ways. Besides the word committee, the writer continues to use certain words in the text which gave a similar meaning to committee report. These words are **umbutho wokuzonwabisa** (an entertainment committee). The following topics, entertainment committee, an elected committee, empowerment of the committee, findings of the committee occur repeatedly in the text. This happens through the writer's use of potential competing nouns or noun phrases like the farewell party, the committee and so forth which emphasize on the idea of a committee report.

### Topic-structure analysis

The main topic in this essay is **Ingxelo yekomiti yabafundi** (a report of the elected committee). This main topic is supported by various sub-topics which appear in the text. This is manifested in sentences or phrases in the essay such as **Ikomiti iqaphele ukuba amalungu ayo ambalwa ukumelana namalungiselelo** (The committee noticed that its members were not enough to handle all the preparations). **Ikomiti icebisa ukwandiswa kwenani lamalungu** (the committee advises to increase the committee members), and **kubaxhasi bethoko ikomiti ibhale iileta zambulelo** (to people who gave support, the committee had written letters of appreciation), all of which contribute to the coherence in this essay. These phrases build up on the main topic of the text, giving a clear picture about the duties of the committee.

Almost all the paragraphs in this essay contains information which reinforces the whole idea of the report of the elected committee. The sentences within them form a coherent whole. Right at the beginning, the writer informs the reader about the background of the report by quoting the date and members of the committee. For example in sentence (1) the writer says **Kwintlanganiso yabafundi yomhla wama-16 kuJuni, lo mbutho wonyula abafundi abasibhozo** (In a meeting held by students committee on the 16<sup>th</sup> of June, eight students were elected to form a committee). This information supports the main topic, which is about the report of the committee. The chairperson, the treasurer, the secretary and other committee members all reflects that they are working as a team towards one goal.



### Given new information

The text contains information which is given or already to the reader, and information which is brand new, or unused information. Looking at the written structure of this report, the headline appears in bold writing, and this helps to attract the reader to the text. This headline therefore, represents the information given to the reader. It is this given information: **Ingxelo yekomiti yabafundi** (Report by the student committee) which attracts the reader into the text, inviting or challenging him or her to read the brand new information in which justifies the given information in the text. At this stage the reader considers new information which will back up the given information. All the problems and solutions written in the text give a further explanation to what the reader already knows. What these readers are interested in is the report of the investigation. In this text, a report is given to the reader through the headline and recommendations presented by the writer, such as sentence (10) **Ikomiti iphawule ukuba amalungiselele aloluhlobo afuna ixesha elininzi nezandla zentsebenziswana** (The committee recommends that these types of preparations need more time and more helping hands) which functions as inference to the report of the committee. It is therefore the new information which brings about a solution to the existing problems, as highlighted in the given information which is report-information. When one looks at the above analysis, it could be argued that the writer serves as the deliverer, or giver of information and the reader in this regard, can be viewed as the recipient of information.

### Theme-rheme relations

Theme-rheme relations are exemplified in a range of sentences in this report. The reader will notice that this factor overlaps closely with the one on topic-comment analysis as was explained in the definitions of these two aspects at the beginning of this chapter. A practical example of theme-rheme is found in sentence (14) **Kwabenza ingxelo, ikomiti ifumanise ukuba amalungu ayo amabalwa** (The committee members who were giving a report found that the members were not enough). In this sentence, the latter clause, **ikomiti iqaphele ukuba amalungu ambalwa** (found that its members were not enough) serves as the rheme of this sentence. On the other hand, the point of departure here is **ingxelo yekomiti** (report of the committee). In other words the clause serves as a move away from the writers starting point which is the report. However, it is important to note the fact that the theme sometimes occupies the position of the topical subject. For example, in sentence (15) **ikomiti icele inkxaso koosomashishini**. The theme here is “the report” and the rheme explains the effects of the fundraising done by the committee,



which is resorting to the big companies. In the following sentence (14) **Ikomiti icebisa ukuba kwandiswe inani lamalungu ejongene namatheko anje** (the committee advises to increase members of the committee)). A different view about the committee is presented where the committee felt the pressure of not attending to their studies because of the farewell preparations. Within the sentence quoted above, the phrase **ikomiti icebisa ukuba** serves as the theme whilst the embedded statement **kwandiswe amalungu ajongene nomsebenzi wamatheko** is the rheme.

### Focus-presupposition relations

In the text the reader will notice that there is always information that is highlighted and information which is assumed, foregrounded or presupposed. In the following example from the text, the writer makes use of a noun in order to present some foregrounded information. In sentence (13) **Ikomiti iqaphele ukuba** (the committee noticed that). This information serves as the focus of the writer's argument and it is presupposed or foregrounded by what they say about their functions in the above sentence. The writer argues that **amalungu ayo ambalwa kakhulu ukumelana nomsebenzi wamalungiselelo bade bacela obanye abantu bokuncedisa** (members are limited to handle all the preparations to such an extent that they ask other people to help them) and this serves as the information which foregrounds the next argument. This argument is **Ikomiti iqaphele ukuba** (the committee noticed that). On the other hand in sentence (12) the writer uses the infinitive focus **ukunceda ngokupheleleyo** (not fully assisted) and the clause **ngenxa yokuqutyulwa** (because of the short notice) to presuppose the focus of his argument which is to support fully. In other words, in this sentence **Khange zincele zonke iinkapani ngenxa yokuqutyulwa** (companies did not all give support because of the short notice). The clause **ukunceda ngokupheleleyo** (assisted fully) foregrounds **azifakanga nkxaso zonke** (not all companies supported) which states that their budget was affected. Lastly, in sentence (8) **ingxelo yekomiti yabafundi** (report of the students committee, the phrase **ingxelo yekomiti yabafundi** serves as the writer's focus, whilst the clause **izinto zihambe ngohlobo ebezicwangciswe ngalo** (everything went very well as they were planned) is the information which is presupposed or foregrounded by the writers use of the phrase "Report of the committee". The committee was authorized to prepare for the farewell of Grade twelves.



## Text cohesion

This aspect will be discussed by examining the factors which contribute to the chronological appearance of the text. These factors are: reference, substitution, conjunctions and repetition.

### Reference

In the text on "Report by the committee", reference is identified in the following paragraphs: 1, 2, 7, 13, 14, 15 and 16. In paragraph 1, the phrase **Lo mbutho** (This committee) serves as reference. It cohesively refers to the sentence mentioned earlier, which is **kwintlanganiso yombutho wokuzonwabisa wabafundi womhla we-16 June** (In a meeting held by the student's club on the 16<sup>th</sup> of June).

The reference marker **aba bafundi** (these students) is used here to refer to the previous sentence and it also presents a new scenario, as outlined in this argument. In sentence (2) the writer continues to refer to the students report by using the demonstrative connection form of the reference marker he used earlier in sentence (1). Now the writer says **le komiti** (this committee) when he refers to the committee mentioned earlier, which is **amalungu akhethelwe le komiti** (the chosen committee members are...). Since the writer does not want to repeat the issues he mentioned earlier about to form a committee, he decides to use the phrase **le komiti** to refer to all the above mentioned situation. In sentence (7) the writer uses the phrase **kule komiti** (this committee) to refer to the committee he mentioned earlier. In sentence (13) **ngenxa yeso sizathu** (for that reason) the writer uses the phrase to introduce the summary of the decision taken by the committee. In sentence (14) the writer uses **amatheko akumila kunje** (such occasions) to refer to the previously mentioned statement.

Lastly, in sentence (15) the writer uses the phrase **isalathandawo ezakhiwe kwizimelabizo kubo** (to them) refers to those who gave them sponsors. Considering how the above reference markers are used, it can be viewed as one of the writer's cohesive devices, which contributes to minimising the length of his or her text.

### Comparative cohesion and substitution

Comparative cohesion and substitution interact closely. Both comparative cohesion and substitution are used in sentence (11) where the writer states **kwelinye icala amalungu ekomiti aphantse aqhwarela kakhulu ezifundweni ngenxa yala malungiselelo** (on the



other hand, members of the committee did not attend to their studies). The phrase **kwelinye icala** (on the other hand) presents a comparison between two statements of which the first is that the committee worked very hard for the farewell of the Grade twelve learners and on the other hand did get enough chance to study for themselves. At the same time, the expression **ezinye** (others), serves as a substitute for the noun **iinkampani** (companies) who the writer states in the preceding paragraph that they did not support them. Thus, he states in future letters of this nature need to be written well in advance in order to get enough assistance.

Another element of comparative cohesion is found in sentence (12) where the writer compares the companies **kwezo sibe nethamsanqa** (to those we were lucky to them). The supporting statements for this word emphasize that they did get the support from some companies, whereas they did not get anything from other companies.

### Conjunctions

Conjunctions are typically elements which perform the function of linking one sentence to another, usually to the preceding one. As in the case of substitution above, the writer uses a conjunction in sentence (16). The conjunction **ukanti** (whilst) in the last paragraph emphasize the differences between the companies that contributed something and those who did not contribute anything to the school.

Although conjuncts most typically link one sentence with a preceding sentence some can set up the expectation of a list. This expression of expectation through the use of conjunctions is elaborated in sentence (16) of the last paragraph **Ikomiti inezi zicelo zilandelayo: Okokuqala icela ukuba kongezwe amalungu, okwesibini amalungiselelo aqale kwangethuba** (The committee is requesting the following: firstly they request that members be added, secondly, preparations must be done early in the year).

### Demonstratives

The writer uses demonstratives quite frequently in order to establish nominal links for sentence constructions in the text. The following demonstratives (appearing with the nouns they modify) occur in the text: **aba bafundi** (these students), **le komiti** (this committee), **kwezi venkile** (in these shops). They all appear in the essay and serve the function of pointing the nouns which the writer intends to emphasize in discourse. The last



one is in sentence (16) **kweli theko** (in this occasion) also appears in the text for fulfilling the writer's aim of nominal emphasis.

### Repetition

Repetition is another method of achieving cohesion in a text. The repeated items may occur within a given sentence or in more than one sentence. In this essay, the writer uses repetition to emphasize an authorized investigation. This is reflected in the writers repeated use of the word **ikomiti** (the committee). This word appears several times in the text in sentences (1), (2), (3), (4), (10), (11), (13), (14) and (17). The word **inkxaso** appears four times in the text, in sentence (4), (5), (12) and (16). This is done to emphasize the fact that the farewell ceremony was successful because of the sponsorship and fundraising. Another instance of repetition appears in sentence (15) and (16) when the writer states that **abaxhasi ekucelwa kubo babhalelwe kwangethuba** (companies to be informed earlier). Here the writer is trying to inform the reader that letters for sponsorship should be written three months or more before the occasion.

### **Text coherence**

Recall that the aspect of text coherence contributes to the identification of the structure of the text and its chronology. In discussing coherence in the text, the following factors will be explored: non-linguistic bases of coherence, the discourse, theme elements of subordination and coordination, and the use of inferences.

In this regard, the reader through his or her known writing conventions, manages to understand and identify the structure of the text and its chronology. The reader of this text can easily follow what is written in it, due to the fact that it does not deviate from the conventions that are set for the writing of a report. For example, this essay begins with a bold headline with capital letters and is supported by sub-headings. Below the headline the reader can already see a well structured essay which appears in paragraphs. Each paragraph discusses a separate aspect related to the previous one. All these paragraphs contribute to the overall meaning of the essay by building up on what the headline says. This chronological presentation of paragraphs can be seen in this regard. In paragraph 1 the writer is relating the background of the report to the reader, and in sentence (2) he is introducing the members of the committee. For example, the writer's use of demonstrative **aba bafundi** (these students) confirms the link between sentences (1) and (2). Another link is found in sentence (8) the writer tells about the farewell party which took place on the



9<sup>th</sup> of August in the evening and it went as planned. Sentence (9) serves as a continuation to this as the writer begins with the phrase **kwezi venkile zilandelayo** (from the following shop).

## Relevance

When the writer succeeds to write an essay chronologically, it opens the possibility for the reader to identify some links in the texts which will relate to his or her past experiences. This essay is a report and its purpose is to give information. It is addressed either to a particular person or body of people by means of formal documents. It is drawn up by a person or group of people commissioned to investigate and report on some matter.

## Elements of subordination and coordination

As regard the aspects of subordination and coordination, text analysis involves the issues of comparison and restatement. The issue of comparison will first be discussed briefly as it overlaps with the aspect of comparative cohesion discussed earlier under the section "Text cohesion". One prominent example of comparison is found in sentence (12) where the writer states that **Ezinye iinkampani azibanga nakho ukunceda kwaphela ngenxa yokuqutyulwa, kwezo sibe nethamsanqa kuzo sifumene imali encumisayo**. In the above sentence the writer states that other companies did not assist them, but in those companies which were lucky to them gave them enough money. Lastly, in sentence (16) the writer states that **Nabo bangakhuphanga sibabhalele** (even those who did not contribute anything we wrote them). In contrast to this in sentence (16) the writer tells of **Abaxhasi abathe banceda kweli theko babhalelwe incwadi**.

The writer uses this cohesion marker throughout the text in order to emphasize the need for additional members and early preparations.

The second element of subordination and coordination is restatement. This feature overlaps closely with the feature of repetition discussed under the essay cohesion above. In terms of restatement consideration is given to restated words, phrases, clauses or elements in the essay and why the writer uses them. This happens to be the similar situation with the aspect of repetition. For example, the following words, as it is indicated under repetition, **amalungu ekomiti** (committee members), **inkxaso** (sponsorship) have been restated in the text. The reasons for this restatement could be that the writer wants to give a clear picture of the information and recommendations of the report. The writer



tries to put it in detail through restating some descriptive words for this situation that in future such occasions must be done very early in the year. This information or recommendations also functions as a challenge to everybody who is responsible for the grade twelve farewell party.

In addition to the above examples of restatement in the text, the writer restates the expression **iingxelo yekomiti** (report of the committee) following the one on the headline in order to emphasize the theme of the text, which is the report. On the other hand, the restatement in sentences (4) and (5) serves to remind the reader about the context of the text. A major aspect of this discussion is that another important function of restatement is that it helps the text to stick into one theme, as most writers use it as a device to link different sections of their texts.

### Use of inferences

Inferencing which is strongly constrained by the structure of the text, plays a major role as a coherence-creating mechanism. Inferencing is required to connect new information and the information already stored in the mind of the reader. In the text about the report, there are some identifiable elements of inferences which contribute to the overall sequence of the text. In sentence (4) the writer argues that **Ikomiti iye yacela invume kwinqununu yokuba bacele amalizo**. In sentence (5), he continues elaborating on the companies from which he got sponsors when he states that sponsors were from the following companies, Bonita Dairy, Coca-cola, OK Bazaar and Old Mutual. In sentence (12) the reader is told that **ezinye iinkampani zikhalazele ixesha elifutshane lesicelo** (other companies complained that it was a short notice).

Considering the inferences above, the writer has succeeded in linking his paragraphs well, whilst maintaining the theme of the text throughout. The inferences used in the example sentences above emphasize the theme of the report of an elected committee. These inferences also give the reader a clear picture of the work load done by the committee.

### Rhetorical patterns within coherence

The major rhetorical pattern identifiable in this text is a description and explanation to particular events. The use of words such as in sentence (4) **Ikomiti iye yacela mvume kwinqununu yesikolo ukube icele amalizo**. This sentence explains the procedure that is taken by the committee members that first of all they have asked permission from the



principal to seek for sponsorship. At the same time the writer suggests some advices to their findings in the last paragraph of sentences (15), (16) and (17). The writer says **iikampani ekucelwa kuzo zibhalelwe phambi kweenyanga ezintathu** (companies to be written 3 months before). This serves as good advice because they will be able to budget the money they received from different sponsors.

## THE LEXICON

### Lexical choice as a reflection of communicative purpose

This area of text analysis is concerned with the choice of lexical items, for example verbs, nouns and sentence-initial elements which the writer uses in the text in order to achieve a specific communicative purpose.

#### Choice of sentence-initial elements

The choice of sentence-initial elements contributes to the interaction between the reader and the writer. Once the reader notes the element in the initial position of the sentence, he or she automatically builds a mental model about what the writer will talk about in the text. For example, when the writer begins his sentence with **kwabo sithe sanethamsanqa kubo** (those whom we were lucky), the reader can already make an assumption that a positive statement reflecting such a privileged lifestyle is about to follow. On the other hand, when he begins his next sentence with **ezinye zikhalazele ukuqutywa** (others complained about short notice) the reader is drawn to think or imagine regret. The writer begins sentence (12) with the following phrase **ezinye zikhalaze ngokuba siziqubule** to express or to emphasize that not all companies responded positively. On the other hand, sentence (16) begins with **ukanti** (whilst even those). All these elements contribute to giving an opposite view to the statements made earlier in the text. The writer uses these statements with the aim of presenting differences in the response of sponsors. Hence, the manner in which the writer begins the sentence, contributes well to acceptable conventions of text construction, as well as the readers' understanding of the text.

#### Choice of verbs

In the text under analysis, the verb of state **wonyula** is used in paragraph 2 to express the state of working, which can be used as one of the solutions to the task of a report. In this text, the writer also uses a number of the infinitive verbs in order to reveal his or her goals or intentions in the text. Examples of infinitive verbs, **ukuseka** (to build), to express that



the committee that is elected, **ukunceda** (to help) are used to show the need for more hands to complete the task successfully.

The writer uses the verb **ukhethe** (elected) creatively so as to explain to the reader that in a meeting held on the 16<sup>th</sup> of June, eight students were elected to form a committee responsible for the Matric farewell preparations. The verb **waqhutywa** (it went on) is chosen by the writer in order to describe an action that the farewell party took place as planned.

The writer's intentions are revealed in the above verbs. The writer is reporting to give information on the performance of an elected committee. The reader is persuaded to understand how the committee was formed what and its duties are. The information provided helps the reader to take decisions about real-life issues such as co-operation and early planning of an occasion. Finally, the writer exhibits the ability to identify, analyse and select information that would be of value and relevant to the topic given.

### **Cognitive move-structure**

The writer uses structural moves in order to achieve his or her communicative purposes. In a report genre like the report under discussion, a number of moves can be established by examining the discourse of the text. The first move to be identified in this text is the description of the purpose of the report. In the text, the reader is informed about the brief report compiled by the students committee on farewell preparations. This report is described through the following expressions: **konyulwa abafundi abasibhozo, ukuseka ikomiti, ejongene namalungiseleko omnyhadala, amalungu akhethelwe le komiti** (students were elected, to form a committee, responsible for the Matric farewell, members elected were...). The named expressions help the reader to remain relevant because readers of reports want to get quickly to the main points. They expect to find conclusions clearly stated, and information provided to help them to take their decisions. Thus this report have been written in a way that helps the reader quickly find the answers to a particular question he or she is asking.

The second move, which the reader can identify in this text, is concerned with empowerment of the responsibility of the committee. The report involves a description and explanation to a particular event, for example sentence (4) **Ikomiti iye yacela invume kwinqununu yesikolo ukuba icele amalizo** (the committee asked for the principal's



permission to seek sponsorships from big companies). In this statement, the writer is explaining the procedure that is taken by the committee members. First of all, they have asked permission from the principal to seek sponsorships from big companies. Sentence (5) describes all the companies where they received the sponsorships.

The third move, which can be identified here, is that the writer raises recommendation in sentence (14) **Ikomiti icebisa ukuba kwandiswe inani lamalungu ekomiti** (the committee advises to increase the number of committee members). In the above sentence the writer suggests the need for more members as the committee deduced that these sort of preparations need more helping hands and co-operation. The writer informs the reader that the committee members did not get enough time for their studies because of the farewell preparations. This clearly-stated information helps the reader to take decisions. After reading this, a sympathetic reader will think of possible means to help to increase the committee members in order to get a perfect team.

In the fourth and last move, the writer suggests that sponsorship companies must be informed earlier when the school is requesting a sponsor, in sentence (15) when he states that **Abaxhasi ekucelwa kubo amalizo baziswe kwangexesha kwizecelo ezijoliswe kubo** (sponsorships to be informed earlier when the school is requesting for a sponsor. Sentence (16) states that **Abaxhasi abathe banceda kweli theko babhalelwe iileta zombulelo** (people who gave hand to the function to be written letters of appreciation). Here the writer recommends that people also supported the school through written letters of appreciation. The writer's suggestions presented above help to depict him as a positive and an objective person to his readers. He does not decide for them, he makes suggestions and account for solutions so that readers can think to take their decisions.



#### 4.4 ESSAY 2 : PHIKISA INQAKU ELITHI SIYAPHI NGESIXHOSA?

(Oppose the idea which says where are we going with Xhosa?)

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MHLELI WEMVO ZABANTSUNDU

#### NDITHI PHAMBILI NGESIXHOSA

(1)Ndibhala ndiphikisana kakhulu neendaba Zenqaku ebelivele kweli phephandaba 'IMVO Zabantsundu' womhla we – 26 ku Matshi 2001, ebe Lisithi 'siyaphi ngesiXhosa?'

*I'm opposing the news that appeared on The Newspaper 'IMVO Zabantsundu' on the 26<sup>th</sup> of March 2001, stating that "where are we going with Xhosa?"*

(2) Umbhali weli nqaku wenza impazamo enkulu xa esithi ukufunda isiXhosa kukumosha ixesha nemali kuba akukho apho umntu aya kufumana Umsebenzi xa efunde isiXhosa.

(3) Ndicela ukuqa-phelisa umbhali ukuba kwalona eli phephandaba alithandayo nalifundayo, libhalwe ngesi Xhosa, liqeshe iingcali zesiXhosa ezifana nalo Mhleli wezi ndaba zethu, abacholacholi beendaba, abaguquleli kwakunye nabachwetezi abajongene Nokuthi zibhalwe ngobunono, bonke baqeshwe Kuba befunde isiXhosa.

*The person that wrote this piece is making a big mistake when he says learning Xhosa is a waste of time and money because there's nowhere one could get a job having studied Xhosa. I would like the writer to note that this very same newspaper he likes and reads so much is written in Xhosa, it has employed experts of Xhosa like our editor, journalists and interpreters are professionals which are there to see to it that it is accurately written, and they are all employed because they studied Xhosa.*

(4) Ukufundiswa kwentetho kwenza ukuba ilondolozeke ukuze isizukulwana ngesizukulwana siyifumane isasulungekile ingagutyu-ngelwanga yaze yaginywa zezinye. (5) Intetho Igcina ubuzwe babantu, ngako oko xa umbhali ezidla ngobuzwe bakhe, ndicebisa ukuba asuse izimvo zokuthi ukufunda isiXhosa kukumosha imali nexesha

*Teaching of a language causes it to be reserved so that it should be pure for the next generations and not dominated by other languages. Language serve people's nationality, so if the writer is proud of his nationality, I suggest that he must change the ideas that learning Xhosa is a waste of time and money.*

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15 August 2001



## FUNCTIONAL SENTENCE PERSPECTIVE

### Informal structure topic – comment analysis

Essay two exemplifies several instances where the sentence – initial expression functions as the topic of the sentence. The topic expression is sometimes complemented by a phrase or a clause that expresses the comment to it. In the first paragraph, an example of a topic-comment relation occurs. In Sentence (1) **Ndibhala ndiphikisana kakhulu neendaba zenzaku ebe livele kweli phephandeba imvo zabantsundu zomhla wama – 26 kuMatshi 2001, ebe lisithi, siyaphi ngesiXhosa?** (I'm writing opposing the news that appeared on the newspaper IMVO zabantsundu on the 26<sup>th</sup> of March 2001, stating that "Where are we going with Xhosa?")

The topic of this sentence is **siyaphi ngesiXhosa** (Where are we going with Xhosa?) And its complement clause serves as a comment opposing the topic. The writer is taking an opposing view when he says **Umbhali wenza impazamo enkulu xa esithi ukufunda isiXhosa kukumosha ixesha**. (The person that wrote this article makes a big mistake when he says learning Xhosa is a waste of time). In this sentence the noun phrase **Umbhali welinqaku wenza impazamo** (The writer of this article is making a mistake). Within this sentence, this phrase serves as a topic, while its complement **Xa esithi ukufunda isiXhosa kukumosha ixesha nemali**. (When he says learning Xhosa is a waste of time and money) serves as the comment. Lastly in sentence (2) the writer of the article states that **Akukho apho umntu aya kufumana khona umsebenzi ngesiXhosa**. (Because there's nowhere one could get a job having studied Xhosa). Through the use of this expression, the writer of the article emphasizes the extent to which it is difficult to get a job with Xhosa qualifications. In this sentence, the phrase (infinitive verb) **ukufunda isiXhosa kukumosha ixesha** is the topic of the sentence which is complemented by a verb phrase **akukho apho umntu ayakufumana khona umsebenzi** (There is nowhere one could get a job) as its comment.

### Topic continuity

Topic continuity in the text is accomplished through the noun phrases which is mentioned repeatedly in the text. The writer here uses a verb phrase which refers to chances of jobs when studies Xhosa as a subject. These words are **Siyaphi ngesiXhosa** (where are we going with Xhosa.) **Ukufunda isiXhosa kukumosha ixesha nemali** (to study it is a waste of time and money.)



### Topic- structure analysis

The main topic of this article is **Umbhali weli nqaku wenza impazamo enkulu** (The person who wrote this piece is making a big mistake). This main topic is supported by various sub-topics which appear in the text. This is manifested in various sentences, in the text such as: **Ndifuna ukuqaphelisisa umbhali** (I want him to note that) **kwalona eli phephandaba** (this very same paper) **Alithandayo nalifundayo libhalwe ngesiXhosa** (he likes and reads is written in Xhosa) **liqashe iingcali zesiXhosa ezifana nalo mhleli wezi ndaba zethu** (has employed experts of Xhosa like our editors). All of which form part of the text. These sentences build up on the main topic of the text, giving a clear picture about how usefull it is to study Xhosa language. Almost all the paragraphs in the text contain information which reinforce the whole idea of importance of studying Xhosa as a subject. Right at the beginning, the writer's aim is to oppose the newsletter that appeared on the newspaper which discourages people to study Xhosa. In the second paragraph sentence (3) the writer informs the readers about many opportunities of work that you may get when you have studied Xhosa. An example of such jobs is, an editor, journalist and an interpreter. All this information supports the negative point of view which is about studying Xhosa.

### Given new information

Readers generally seek to establish which information in the text is given, or already known to the reader, and which information is brand new or unused information. Looking at the written structure of this article, the headline appears in bold writing, and it helps to attract the reader to the text. This headline therefore represents the information given to the reader. It is this given information: **Ndithi phambili ngesiXhosa** (I say forward with Xhosa), which attracts the reader to the text, inviting or challenging him or her to read the new information which justifies the given information in the text. All the problems and solutions in the text give a further explanation to what the reader knows. Usually most readers enjoy reading articles that present a problem. What these readers are interested in are the solutions to this problem. In this text, a problem of conflicting ideas about Xhosa is given to the reader through the headline, and solutions presented by the writer, such as in sentence (4) **Ukufundiswa kolwimi kwenza ukuba lulondolozeke ukuze isizukulwana ngesizukulwana silufumane lusulungekile** (teaching of a language helps it to be reserved so that it should be pure for the next generations, and not dominated by other languages) function as inferences to the problem of a language. It is therefore the new information which brings about a solution to the existing conflicting ideas, as



highlighted in the given information, which is the question about studying of Xhosa as a language.

When one looks at the above analysis, it could be argued that the writer of the text serves as a deliverer, or giver of information, and the reader in this regard can be viewed as the recipient of information.

In this text, a problem of conflicting ideas about Xhosa is given to the reader through the headline, and solutions presented by the writer, such as in sentence (4) **Ukufundiswa kolwimi kwenza ukuba lulondolozeke ukuze isizukulwana ngesizukulwana silufumane lusulungekile** (teaching of a language helps it to be reserved so that it should be due for the next generations, and not dominated by other languages) function as inferences to the problem of language. It is therefore the new information which brings about a solution to the existing conflicting ideas, as highlighted in the given information, which is the question about studying of Xhosa as a language.

### Theme-rheme relations

Theme-rheme relations are exemplified in a range of sentences in the text. The reader will notice that this factor overlaps closely with Topic-comment Analysis, as is explained in the definitions of these two aspects at the beginning of this Chapter. A practical example of Theme-rheme is found in sentence (4) which has the following sentence: **Ukufundiswa kwentetho kwenza ukuba ilondolozeke khon'kuze isizukulwana siyifumane isulungekile** (teaching of a language helps it to be reserved so that it should be pure for the next generation). In this sentence, the latter clause **ilondolozeke khon'kuze isizukulwana siyifumane isulungekile** (to be reserved for the next generation), serves as the rheme of this sentence. On the other hand, the point of departure here is **ukufundiswa kwentetho** (teaching of a language). In other words, the clause: "to be reserved for next generation" serves as a move away from the writers starting point, which is where are we going with the Xhosa language.

However, very important to note is the fact that the theme sometimes occupies the position of the topical subject. For example in sentence (3) **ndifuna ukuqaphelisisa umbhali ukuba kwalona eli phephandaba alithandayo nalifundayo libhalwe ngesiXhosa** (I would like the writer to note that this very same newspaper he likes and reads so much is written in Xhosa). The theme, or point of departure, here is "learning of Xhosa", and the



rheme explains about the advantages of learning the language which are journalists, editors and interpreters. **Intetho igcina ubuzwe babantu** (language reserve peoples nationality).

A different view of the language is presented, where the writer sees it as a tool that preserves peoples nationality, within the sentence (5) quoted above, the phrase **intetho** (language) serves as the theme, whilst the embedded statement **igcina ubuzwe babantu** (reserve people's nationality) is the rheme.

### Focus-presupposition relations

In the text, the reader will notice that there is always information that is highlighted, and information which is assumed, foregrounded or presupposed. In the following example from the text, the writer makes use of first person in order to present some foregrounded information. In sentence (3) **ndifuna ukuqaphelisisa umbhali** (I would like the writer to note). This information serves as the focus of the writer's argument, and it is presupposed or foregrounded by what he or she says about the language in the earlier sentences.

First, the writer argues that **umbhali weli nqaku wenza impazamo enkulu xa esithi ukufunda isixhosa kukumosha ixesha** (the person that wrote this piece is making a big mistake when he says learning Xhosa is a waste of time and money), and this serves as the information which foregrounds the next argument. This argument is **kwalona eli phephandaba libhalwe ngesiXhosa** (this very same paper is written in Xhosa), and the clause **liqashe iingcali zesiXhosa ezifana nalo mhleli** (it has employed experts of Xhosa like our editor), to presuppose the focus of his argument which is to get a job. In other words, in this sentence **liqashe iingcali zesiXhosa ezifana nalo mhleli** (employed experts like our editor) the clause **liqashe iingcali** (employed experts) foregrounds the jobs that you can be employed in.

Lastly, in sentence (4), **kwenza ukuba ilondolozeke ukuze isizukulwana ngesizukulwana siyifumane isasulungekile** (helps it to be reserved so that it should be pure for the next generation), the phrase **kwenza ukuba ilondolozeke** serves as the writer's focus, whilst the clause **ukuze isizukulwana ngesizukulwana siyifumane isasulungekile** is the information which is presupposed or foregrounded by the writer's use of the phrase "teaching of a language".



## Text cohesion

The reader will recall that this aspect will be discussed by considering factors which contribute to the chronological appearance of the text. These factors are: reference substitution, ellipsis, conjunction, repetition inclusion and collocation.

### Reference

In the text about language, reference is identified in the following sentences: (1), (2), (3) and (4). In sentence (1), the phrase **ebelivela kwiphephandaba** (that appeared in newspaper) serves as reference. It cohesively refers to the sentence mentioned earlier, which is **ndibhala ndiphikisana kakhulu neendaba zenqaku ebelivela kweli phephandaba** (I'm writing opposing the news that appeared on this newspaper). The reference marker **kweli phephandaba** is used here to refer to the news heard before, and it also presents a new scenario, as outlined in this argument: **Umbhali weli nqaku wenza impazamo enkulu** (the person that wrote this piece is making a mistake). In sentence (2) the writer continues to refer to the news writer about the language comment situation by using the singular form of the references maker. Now he says **umbhali weli nqaku** (the writer of this piece) when he refers to the situations he mentioned earlier. Since the writer does not want to repeat the issues he mentioned earlier about news writer and the comment that is on the paper, he decides to use the phrase **umbhali weli nqaku** to refer to the previously mentioned information.

In sentence (3) the writer uses the phrase **kwalona eli phephandaba** (this very same paper) to refer to the same paper that is used to pass the comment to the people out there is written in Xhosa.

Considering how the above reference markers are used, can be viewed as one of the writer's cohesive devices, which contributes to minimizing the length of his or her content. By doing this, he is actually meeting the article requirements, because minimizing the content through stylistic language use, whilst conveying the full meaning is one key requirement of print media.

### Comparative cohesion and substitution

Comparative cohesion and substitution interact closely. Both comparative cohesion and substitution are used simultaneously in sentence (3) where the writer states: **kwalona eli phephandaba alithandayo nalifundayo, libhalwe ngesiXhosa** (this very same



newspaper he likes and reads so much is written in Xhosa). The phrase **kwalona eli phephandaba** (this very same paper), presents a comparison between two statements, of which the first is that this very same paper in order to be written need to employ experts of Xhosa such as editors and journalists of Xhosa. At the same time, the above expression **alithandayo** (the one he likes) serves as a substitute for the noun **umbhali weli nqaku** (the writer of an article) who the writer states in the preceding paragraph.

### Conjunctions

As in the case of substitution above, the writer uses a conjunction in sentence (2). The conjunction **xa** (when) is used to link the second sentence to the preceding one. A number of conjunctions can be identified from the text. These include **kuba** (because) in the same sentence (2), in the following sentence (4) **ukufundiswa kwentetho kwenza ukuba ilondolozeke ukuze isizukulwana ngesizukulwana siyifumane isulungekile** (teaching of a language helps it to be reserved so that it should be pure for the next generations). The conjunction **ukuba** (to be) here functions as a connection across sentence boundaries, and **ukuze** (so that) an expected in the above sentence links the third sentence to the second and also to the first sentence which implies to emphasize an expected combination. The writer uses the conjunctions in sentence (3) **abacholacholi beendaba abaguquleli kwakunye nabachwethezi** (journalists, interpreters and writers). The conjunction **kwakunye** (and) here functions as a device for listing things which people can get. This expression of differences through the use of conjunctions is elaborated from sentence (5) **Intetho igcina ubuzwe babantu, ngako oko xa umbhali ezidla ngobuzwe bakhe, ndicebisa ukuba asuse izimvo zokuthi ukufunda isiXhosa kukumosha ixesha** (language reserve people's nationality, so if the writer is proud of his nationality, I suggest that he must change the idea that learning Xhosa is a waste of time and money).

### Demonstratives

The writer also uses demonstratives quite frequently in order to establish nominal links or link sentence constructions in the text. The following demonstratives (appearing with the nouns they modify) occur in the text: **weli nqaku** (this extract); **eli phephandaba** (this newspaper); and **nalo mhleli** (this editor); they all appear in sentence (2) (3) and serve the function of pointing to the nouns which the writer intends to emphasize in discourse. One other example of demonstrative is **wezi ndaba** (this news); also appear in the text for fulfilling the writer's aim of nominal emphasis.



## Repetition

Repetition is another method of achieving cohesion in a text. In this text, the writer uses repetition single words or word groups to emphasize his opposing view about the article which he read from the newspaper that says why do we study a language? This is reflected in the writer's repeated use of the word **ukufunda** in order to emphasize the importance of learning a language. This word is used synonymously with the word **phambili** (forward) in the headline. It appears again in sentences (2), (3), (4) and (5).

In sentence (3) repetition appears as a stative relative clause **nalifundayo** (the one he reads). This is done to include the writer of the negative article. Another instance of repetition appears in sentence (3) is when the writer states different types of jobs such as editors, interpreters and writers to see that **zibhalwe** (are written) accurately. This repetition serves to indicate that there are professional jobs that one can get when studied a language. It is not a waste of time and money as the writer of the article thinks. Lastly, the writer uses repetition in sentence (4) by using the word **ukufundiswa** (teaching), might be because of the writer's strategy to remind the reader constantly about the teaching of a language which helps it to be reserved so that it should be pure for the next generation and not dominated by other languages. The phrase in sentence (5) which states that **izimvo zokuthi ukufunda isiXhosa** (the ideas that learning Xhosa). Here again, the writer employs the device of repetition in order to change the readers' perspective that learning of a language is a waste of time and money.

## **Ellipsis**

In this essay, the writer uses the device of ellipsis in his writing. Language in texts is sometimes used elliptically.

## **Text coherence**

Text coherence contributes to the identification of the structure of the text and its chronology. In discussing coherence in the text on learning of a language, the following factors will be explored: the non-linguistic bases of coherence; the discourse; theme, elements of subordination and coordination; and the use of inferences.

In this regard, the reader, through his or her known writing conventions, manages to understand and identify the structure of the text and its chronology. The reader of this text can easily follow what is written in it, due to the fact that it does not deviate from the



conventions that are set for the writing of magazine articles. For example, this article begins with a headline with capital letters, and it is supported by paragraphs. Below the headline, the reader can already see a well-structured text which appears in paragraphs. Each paragraph discusses a separate aspect related to the previous one. All these paragraphs contribute to the overall meaning of the text by building on what the headline states. This chronological presentation of paragraphs can be seen in this regard: in paragraph 1, the writer's aim is to oppose the news that appeared on the newspaper which discourages the people from learning their language, and paragraph (2), he discusses a variety of advantages of learning a language. For example, the writer's use of the conjunction **Xa** (when) conflicts the link between paragraph 1 and 2. This conjunction links the same view to the preceding one. Another link is found in sentence (3) which is **ukuba** (that). The writer here informs the reader of a variety of jobs that one may get when specializing in a language.

### Relevance

When the writer succeeds in writing a text chronologically, it opens the possibility for the reader to identify some links in the text, which will relate to his or past experiences. A writer directed to the reader writes this article, and it serves to express his feelings by opposing the idea that reading Xhosa is a waste of time. Some of its readers could possibly be thinking the same way or perhaps they have been also thinking that it's a waste of time. On the other hand, for some readers, it is a different case, as they all know that reading about one's language, one is reading about his culture. A reader who is familiar with such discussions, as highlighted in the text, will read this text with much interest and enthusiasm. Such a reader can also develop a critique from this text after reading it. Critical and rhetorical questions such as: **kwalona eli phephandaba alithandayo nalifundayo libhalwe ngesiXhosa** (this very same newspaper he likes and reads so much is written in Xhosa) and so forth.

### Elements of (subordination and coordination)

As regards the aspects of subordination and coordination, text analysis involves issues of comparison and restatement. The issue of comparison will first be discussed briefly as it overlaps with the aspect of comparative cohesion discussed earlier under the section of text cohesion. One prominent example of comparison is found in paragraph 1, where the writer states that **phambili ngesiXhosa** (forward with Xhosa), whilst the last sentence of paragraph 1 states that **siyaphi ngesiXhosa** (where are we going with Xhosa)?



Lastly in sentence (2), the writer states that **akukho apho Umntu aya kufumana umsebenzi** (there's nowhere one could get a job); In contrast to this, in paragraph (2) sentence (3) **eli phephanda liqashe iingcali zesiXhosa ezifana nalo mhleli** (this newspaper employed experts of Xhosa such as our editor). The writer uses this cohesion marker throughout the text in order to emphasize the different ideology of people. This feature therefore contributes to the chronological flow of the text.

The second element of subordination and coordination is restatement. This feature overlaps closely with the feature of repetition discussed under text cohesion above. In terms of restatement consideration is given to restated words, phrases; clauses, or elements in the text and why the writer uses them. This happens to be the similar situation with the aspect of repetition. For example, the following words, as it is indicated under repetition **ukufunda** (to read); **nalifundayo** (the one he reads); **zibhalwe** (are written); and **ukufundiswa** (teaching) have been restated in the text. The reasons for this restatement could be that the writer wants to give a clear picture of not undermining ones culture. He tries to put it in detail, through restating some descriptive words for this situation, that teaching of a language helps it to be reserved for the next generations and not to be dominated by other languages. This restatement also functions as a reminder and a challenge to everybody who still have conflicting ideas about his own language. In addition to the above examples of restatement in the text, the writer restates the expression **phambili ngesiXhosa** (forward with Xhosa), following the one the headline in order to emphasize the theme of the text. On the other hand, the restatement of the word **intetho igcina ubuzwe babantu**, (language reserve people's nationality), serves to remind the reader about the context of the text. A major aspect of this discussion is that another important function of restatement is that it helps the text to stick into one theme, as most writers use it as a device to link different sections of their texts.

### Use of inferences

Inferencing, which is strongly constrained by the structure of the text, plays a major role as a coherence – creating mechanism. Inferencing is required to connect new information and the information already stored in the mind of the reader.

In the text on language there are some identifiable elements of inferences, which contribute to the overall sequence of the text. In sentence (4), the writer argues that **ukufundiswa kwentetho kwenza ukuba ilondolozeke**, (teaching of a language helps it



to be reserved), again he continues elaborating on importance of a language when he argues that **isizukulwana siyifumane isulungekile** (so that generation will get it pure.) Whilst in sentence (5), the reader is told that **xa Umntu ezidla ngobuzwe bakhe**, (if a person is proud of his nationality) is also told to change the ideas that learning Xhosa is a waste of time and money.

Considering the inferences above, the writer has succeeded in linking his paragraphs well, whilst maintaining the theme of the text throughout. The inferences used in the example sentences above emphasize the theme of a language. These inferences also give the reader a clear picture of the benefits of learning one's language. In sentence (5), the reader is told that **xa umntu ezidla ngobuzwe bakhe**, (if a person is proud of his nationality) is also told to change the ideas that learning Xhosa is a waste of time and money.

Considering the inferences above, the writer has succeeded in linking his paragraphs well, whilst maintaining the theme of the text throughout. The inferences used in the example sentences above emphasize the theme of a language. These inferences also give the reader a clear picture of the benefits of learning one's language.

### Rhetorical patterns within coherence

The major rhetorical pattern identifiable in this text is the personal perspective pattern. As the reader has noticed, the text presents a writer's point of view through the use of words such as **ndibhala ndiphikisana** (I'm writing opposing) **ndicele ukuqaphelisa** (I would like the writer to note), and so forth. At the same time, the writer suggests some solutions to this problem in the last paragraph. He says **ndicebisa ukuba asuse izimvo zokuthi – ukufundwa kolwimi kukumosha ixesha** (he suggest that people to change the ideas that learning of al language is waste of time). This serves as a good idea which will empower many people. Lastly, one can also argue that negligence by many people (cause), contribute in one-way or the other not to be proud of one's nationality (effect). The coherent structuring of this text has managed to give the reader a more understanding of being proud of his nationality.



## THE LEXICON

### Lexical choice as a reflection of communicative purpose

This area of text analysis is concerned with the choice of lexical items, for example verbs, nouns and sentence-initial elements which the writer uses in the text in order to achieve a specific communicative purpose.

#### Choice of sentence-initial elements.

The choice of –sentence-initial elements contributes to the interaction between the reader and writer. Once the reader reads the initial position of the sentence, he or she automatically builds a mental model about what the writer will talk about in the text. For example, when the writer begins his sentence with **umbhali weli nqaku wenza impazamo** (the person that wrote this piece is making a mistake), the reader can already make an assumption that a negative statement reflecting such a mistake is about to follow. On the other hand, when he begins his sentence with **ukufundiswa kwentetho kwenza ukuba ilondolozeke** (teaching of a language helps it to be reserved), the reader is drawn to the text again as he or she will see different views. The writer opens paragraph (1) with the following phrase: **ndibhala ndiphikisana** (I'm writing opposing) to express his different point of view. On the other hand paragraph (2) begins with **umbhali weli nqaku wenza impazamo** (the person of the article is making a mistake), and in sentence (3) the writer says **kwalona eli phephandaba libhalwe ngesiXhosa** (this very newspaper is written in Xhosa). All these elements contribute to giving an opposite view to the statements made earlier in the text. The writer used these statements with the aim of presenting differences in ideology. Hence, the manner in which the writer begins the sentences, contributes well to acceptable conventions of text construction, as well as to the reader's understanding of the text thereof.

#### Choice of verbs

In this text, the writer uses a number of the infinitive verbs in order to reveal his or her goals or intentions in the text. Here are such examples of infinitive verbs **ukufunda** (to learn) in sentence (2), to express or emphasize the importance of learning a language, and in sentence (2) **ukumosha** (a waste) which is explaining that not to see it as a waste of time, but as a benefit to generation to generation. Lastly, the writer used the verb **ukuqaphelisa** (to note), and **ukufundiswa** (teaching).



### Cognitive move-structure

The writer uses certain structural moves in order to achieve his or her communicative purposes. In a report genre like the article under discussion, a number of moves can be established by examining the discourse of this text. The first move to be identified in this text is the description of the circumstances of learning a language. In this text, the reader is informed about the advantages of learning a language. These advantages are described through the following expressions: **ukuqeshwa komhleli, abaguquleli bentetho, abacholacholi beendaba bajongene nokuthi lubhalwe, ngobunono, baqeshwe kuba befunde isiXhosa** (employed editors, interpreters and journalists are professionals which are there to see to it that it is accurately written, they are employed because they studied Xhosa). The above expressions describe the manner in which people live in the streets. The manner in which these expressions are used in the text help the reader to get a clear picture of the types of career that one can follow.

The second move, which the reader can identify in this text, is that the writer is exposing the academic work opportunities for people studied their language. The writer's point of view is that people out they young and old to know about the work opportunities as a solution to the problem of not finding a job after learning a language.

The third move which can be identified here is appealing to the reader's senses. The headline of this article, which also serves as a topic, outlines the point of view of the writer. When the writer views this problem, he is actually appealing to the readers to think of the generation to come. The writer informs the reader about the carriers that may follows. In addition to this, the writer's rhetorical question in sentence (4) **xa umntu ezidla ngobuzwe bakhe** (if the writer is proud of his nationality). The expected response from the reader will be to support the writer, as he is point out his point of view about the subject matter. In sum, the reader of this text is encouraged to think constructively about his language.



#### 4.5.1 ANALYSIS OF ESSAY 3: ISICELO SENKXASO YOKUTHENGA IINCWADI ZESIKOLO (A request for sponsorship to buy school books)

Zanokhanyo High School  
PO Box 25  
NEW CROSSROADS

12 November 2001

The Manager  
Old Mutual Insurance Company  
Mutual  
CAPE TOWN

Mhlelezi Obekileyo

##### ISICELO SENKXASO YOKUTHENGA IINCWADI ZESIKOLO

A request for sponsorship to buy books for school

(1) Singamalungu esi sikolo sikhankanywe ngentla, sicela uncedo olunokuthi lusihlangabeze kunkqongophalo lweencwadi zokufunda kwanezemidlalo

*As the members of the above mentioned school we are asking for a help that can meet us half way with the shortage of books and sports equipment*

(2) Isikolo esingenazo izixhobo zokufundisa asibinazo iziphumo ezihle ukuphela konyaka, kwaye nabafundi baphelelwa ngumdlalo wokufunda kweso sikolo, oko kuthi kubonakale ngokungahambi kakuhle isikolo ngabafundi.

*The school that does not have school equipment does not have good results at the end of the year, even the student's loose interest to continue to study at the particular school. That is revealed by bad attendance at school.*

(3) Ukuqala konyaka abafundi bayonqo-ngophala ukubhalisa, babalekela kwezinye izikolo abazibona ziphucukile kunesi sabo.

*At the beginning of the year students do not register in that particular school they register to other schools that are better than theirs.*

(4) Kwisikolo endifunda kuso zingqongophele izixhobo zokufundisa kwanezemidlalo ngako ke ngalo ndlela siyasokola kakhulu, xa kufuneka sifundisiwe kudingeka izixhobo zokufundisa, kanti naxa kufuneka sidlalile siyadinga (5) Isikolo esingenazo izixhobo zokufunda abantwana asilunganga kuba loo nto iphelisa abafundi umdlalo

*The school where I am studying at, school facilities such as teaching aids and sport facilities therefore we have difficulty, because when we have to be taught we need proper teaching aids and sports facilities as a result we are suffering. Any school that doesn't have the proper teaching aids causes the pupils to lose interest.*



(6) Apha kwesi sikolo ndifunda kuso kunqongophele incwadi zokufundisa abantwana kwa neencwadi zokubhalela, andithethi ke kwicala lezinto zokusula ibhodi, ititshala zosula ngamalaphu zonke ke ezo zinto zizinto ebekumele ukuba zikhona ngokwaneleyo isikolweni. (7) Ndiye kwicala lezimidlalo amabala okudlalela abantwana ibhola awekho kakuhle, nala akhoyo awalunganga kakuhle. (8) Andithethi ke xa bephumile beye kudlala kwezinye izikolo ufika betsho ngempahla engafaniyo bangakwazi ke ngoku ukuzohlula, kanti ezin Thina xa sisonke sihlazeke kwezinye izikolo, oku kwenza ukuba thina xa sisonke sihlazeke kwezinye izikolo.

*At the school where I am studying at text books and writing tools are inadequate, even the dusters are insufficient teachers wipe the boards with cloths, all the above equipments are supposed to be present or available at every school. Coming to the sport side, there are no sport fields for children to play even these that we do have are not proper. When they go out to play against other schools it's a shame because they don't even have proper sports clothes, each person wears different cloths, although they were suppose to have sports uniform that cause an embarrassment from other teams or from other schools.*

(9) Kuloko ke ngoku siye safikelela ekubeni sibhalele elo qumrhu lenu, sicela ukuba nsihlangebeze kule ngxaki sikuyo. (10) Sakulamkela naluphi na nhlobo loncedo eninokusinika lona

*That is the reason why we decided to write to the company to request for a sponsor to meet us in this problem. We shall accept any kind of sponsorship that you can give us.*

(11) Kwizixhobo zokufunda singavuya ukuba ningasipha icomputer nomatshini wokufota iphepha, umabonakude, video machine, unomathotholo kunye nezixhobo zenzulu-lwazi. Kwicala lezimidlalo sicela ijezi zebhola yomboxo, ilbhola ekhatywayo kunye nebhola yomnyazi kunye, nezinye izinto endingazibalanga...

*With the school equipment we can be very glad if you can give us computer and photocopier machine, television, neVidiyo, radio plus the laboratory equipment. On the side of sport we are requesting rugby jerseys, plus football jerseys and netball kit and their balls ...*

(12) Xa sinokulufumana olu ncedo silucelayo kuni, isikolo sethu singatsho sigqwese ezifundweni nakwezemidlalo.

*If we can get the sponsorship that we are requesting from the company our school can improve in their studies and sports.*

(13) Sovuyiswa yimpendulo ekhawulezileyo.

*We will be glad if you can reply as soon as possible.*

Ozithobileyo

Nomsa Mavuso



## FUNCTIONAL SENTENCE PERSPECTIVE

### Informal structure topic- comment analysis

This essay exemplifies several instances where the sentence-initial expression functions as a topic of a sentence. The topic expression is sometimes complemented by a phrase or a clause that constitutes the comment to it. In sentence (1) **sicela uncedo lwemali esizakuthenga ngayo iincwadi zokufunda kwanezimidlalo** (we are requesting money to buy books and sports equipment). The topic of this sentence is **Sicela uncedo lwemali** (we are requesting money aid), and its complement clause serves as a comment on what we are going to do with the money. The school that does not have teaching equipment, is described by the writer's use of the word **ukunqongophala** (scares). The writer explains that at the school without teaching materials does not have good results. In the sentence (2) the phrase **isikolo esingenazo izixhobo zokufundisa asibinazo iziphumo ezihle ukuphela konyaka, nabafundi baphelelwa ngumdla** (the school that does not have school equipment does not have good results). In this sentence, the noun phrase **izixhobo zokufundisa** (teaching equipments) refers to the tool needed by the school.

### Topic

Topic continuity in the text is accomplished through the noun phrases which is mentioned repeatedly in the text. The writer uses a noun phrase which refers to the equipment they want to buy in different ways. Besides the word sponsorship, the writer continues to use certain words in the text which give a similar meaning to sponsorship to buy school books. These words are **izixhobo zokufunda** (teaching aids).

### Topic-structure analysis

The main topic of this essay is **isicelo senkxaso yokuthenga iincwadi zesikolo** (a request for sponsorship to buy books for school.) This main topic is supported by various subtopics which appear in the text. This is manifested in phrases in the text such as: **iziphumo ezihle** (good results), **nabafundi baphelelwa ngumdla** (students loose interest), all of which form part of the topic in this text. These phrases build upon the main topic of the text giving a clear picture about how hard education is without books and learning materials. Several paragraphs in this text, contain information which reinforce the whole idea of shortage of books for school. Right at the beginning the writer informs the reader about the shortage of learning materials and sport equipment, and towards the end, the writer informs the reader about: **kunqongophele iincwadi zokufundisa abafundi**



**kwa neencwadi zokubhalela** (there is a shortage of teachers' copies and learners books). All this information supports the main topic, which is about the support to buy books.

### Given-new information

Consider, next, which information is given or already known to the reader, and which is brand new information. The headline appears in bold writing, and this helps to attract the reader to the text. This headline therefore represents the information given to the reader. The given information: **Isicelo senkxaso yokuthenga iincwadi zesikolo** (a request for sponsorship to buy books for school), attracts the reader to the text, inviting or challenging him or her to read the brand new information which justifies the given information in the text. At this stage, what goes on in the mind of the reader is the new information which will back up the given one. All the problem and solutions written in the text give a further explanation to what the reader knows. Usually, most readers enjoy reading articles that present a problem. The readers are interested in the solution to the problem. In this essay the problem of shortage of books is given to the reader through the headline, and solutions presented by the writer, such as **xa sinokulufuma olu ncedo, isikolo sethu singatsho sigqwese ezifundweni nakwezimindlabo** (if we can get the sponsorship, our school can improve its results as well as in sports) function as inferences to the problem of shortage of books. It is therefore the new information which brings about a solution to the existing problem, as highlighted in the given information, which is the shortage of books. The writer of the text serves as the deliverer of information and the reader can be viewed as the recipient of information.

### Theme-rheme relations

Theme-rheme relations are exemplified in a range of sentences in this text. A practical example of theme-rheme is found in the main topic, in the following sentence: **siyasokola xa kufuneka sifundiswe** (it is difficult for us to be taught). In this sentence, the latter clause **xa kufuneka sifundisiwe** (when we need to be taught) serves as the rheme of this sentence. On the other hand, the point of departure here is **kukusokola** (its difficult for us). The clause which states that there is endless suffering serves as a move away from the writers starting point, which is the shortage of books. However the theme sometimes occupies the position of the topical subject. For example: **isikolo esingenazo izixhobo zokufundisa asibinazo iziphumo ezihle** (school that does not have teaching



equipment does not have good results). The theme is the shortage of books and the rheme explains the effects of this shortage, which is resulting to high failure rate.

### Focus-presupposition relations

In the text, the reader will notice that there is always information that is highlighted, and information which is assumed, foregrounded or presupposed. In the following example from the text, the writer makes use of a pronoun in order to present some foregrounded information. In sentence (2) the writer states that **asibinazo iziphumo ezihle** (we do not have good results). This information serves as the focus of the writers argument, and it is presupposed or foregrounded by what he or she says about a request for sponsopship in the earlier sentences. The writer argues that **kwaye nabafundi baphelelwa ngumndla wokufunda kweso sikolo** (even the students loose interest to continue to study at that particular school) and this serves as the information which foregrounds the next argument. This argument is: **asibinazo iziphumo ezihle** (does not have good results). On the other hand, in sentence (2) the writer uses the infinitive focus **kubonakale ngokungahambi kakuhle isikolo** (revealed by bad attendance at school). The clause **ngokungahambi** (not attending), presupposes the focus of his argument, which is to attend school. In other words, in the above sentence, the clause **kubonakala** foregrounds **ngokungahambi isikolo** (not going to school).

Lastly, in sentence (3) the following sentence **ukuqala konyaka abafundi bayanqongophala ukubhalisa babalekela kwezinye izikolo** (at the beginning of the year students do not register in that particular school), the phrase **abafundi bayanqongophala** serves as the writer's focus, whilst the clause **babalekela kwezinye izikolo ezinezixhobo zokufundisa** states the information which is presupposed or foregrounded by the writer's use of the phrase "shortage of books". This shortage of books leads the students to search for better schools.

### Text cohesion

The reader will recall that this aspect is concerned with which contribute to the chronological appearance of the text. These factors are: reference, substitution, ellipsis, conjunction, repetition, inclusion, and collocation.



## Reference

In the text on sponsorship for books, reference is identified in the following sentences 1, 2 and 4. In sentence (1) the phrase **esi sikolo** (this school) serves as reference. It cohesively refers to the sentence mentioned earlier. The reference marker **esi sikolo** is used here to refer to the name of the school mentioned in the address, and it also presents a new scenario, as outlined in this argument: **sicela uncedo lwemali yokuthenga iincwadi zokufunda** (is requesting a sponsor to buy books for learning). In sentence (2) the writer continues to refer to the school situation by using the second position demonstrative form of the reference marker he used earlier in sentence (1) now he says **kweso sikolo** (in that school), when he refers to the situation he mentioned earlier, which are **ukuqala konyaka abafundi bayanqongophala ukubhalisa babalekela kwezinye izikolo abazinbona ziphucukile kunesi sabo** (at the beginning of the year students do not register in that particular school, they register to other schools that are better than their school). Since the writer does not want to repeat the issues he mentions earlier, he decides to use the phrase **kwesi sikolo** to refer to all the previously mentioned situations.

In sentence (4) the writer uses the phrase **ngaloo ndlela** (that way) to refer to the manner in which they are suffering for not having books. In sentence (2) the writer uses the sentential pronouns **oko** (that) and **ezo** (those) to refer to the previously mentioned statement: Lastly in sentence (8) the writer uses the sentential **oku** (this) again when referring to the embarrassment they have when playing with other teams.

Considering how the above reference markers are used, it can be viewed as one of the writers cohesive devices, which contribute to minimizing the length of his content.

## Comparative cohesion and substitution

Comparative cohesion and substitution interact closely. Both comparative cohesion and substitution are used simultaneously in sentence (7) where the writer states: **ndiye kwicala lezemidlalo amabala okudlalela obhola awekho kakuhle** (coming to the sport side, there are no sport fields.) The phrase **ndiye kwicala lezemidlalo** (coming to the sport side) presents a comparison between two statements, of which the first is that of not having enough books and the other one is mentioning the inadequate sports fields. The expression **nala akhoyo** (even those we have), serves as a substitute for the noun **amabala** (playing grounds) who the writer states in the preceding paragraph. Thus, either



someone from the government, or from the community can contribute by motivating the building of playing grounds. The writer uses the substitution device in sentence (8) with the phrase **beye kudlala** (to play) in place of **xa abafundi beyokudlala** (when students went to tournaments). Another element of comparative cohesion is found in sentence (3) where the writer compares the following two different schools by stating that **kunesi sabo** (better than theirs). The supporting statements for these words emphasize the differences between the two schools, the one without equipment and the one that is fully equipped.

### Conjunctions

As in the case of substitution above, the writer uses a conjunction in the formulation of his essay. The conjunction in sentence (2) **kwaye** (even) is used as a device for listing things which are needed. A number of conjunctions can be identified from the text. These include **xa** (when) in sentence (8) and in the following sentence **andithethi xa bephumile beye kudlala kwezinye izikolo ufika betsho ngemphala engafaniyo** (when they go out to play against other schools). The conjunction **xa** (when) here functions as a device for explaining the problem of not getting an adequate equipment. The writer uses the conjunctions **ngako ke** (in sentence (4) and **kanti** (whilst) in sentence (4) to emphasize the differences between schools with adequate equipment and those who do not supported by equipment. This differences through the use of conjunctions are elaborated in sentence (8) **andithethi ke xa bephumile beye kudlala kwezinye izikolo ufika betsho ngempahla engafaniyo bangakwazi ke ngoku ukuzohlula, kanti bekufuneka babe nempahla efanayo xa bedlala nezinye izikolo** (when they go out to play against other schools it's a disgrace because they don't even have proper sports clothes, each person wears different clothes, although they were suppose to have sports uniform, that cause embarrassment from other teams or from other schools).

### Demonstratives

The writer uses demonstratives quite frequently in order to establish nominal links or link sentence constructions in the text. The following demonstratives (appearing with the nouns they modify) occur in the text: **esi sikolo** (this school); **kweso sikolo** (that school); and **ezo zinto** (those things). They all appear to serve the function of pointing the nouns which the writer intends to emphasize in discourse. A few other examples of demonstratives are **elo qumrhu** (that company); **kule ngxaki** (in this problem) **olu ncedo** (this sponsorship). Both appear in the text for fulfilling the writer's aim of nominal emphasis.



### Repetition

The writer uses the device of ellipsis in the text. Language in the texts is sometimes used elliptically when the writer uses a set of three dots indicating an omission of words needed to complete the construction or sense. In the case of this text, such an ellipsis is used in one instance, in sentence (11). The writer uses it to omit a list of things the speaker does not have or the writer again uses the 3 dots to shorten the list of the things needed by the school in order to function well.

### **Text coherence**

Recall that the aspect of text coherence contributes to the identification of the structure of the text and its chronology. In discussing coherence in the text on sponsorship, the following factors will be explored: the non-linguistic bases of coherence; the discourse theme; elements of subordination and coordination, and the use of inferences.

### **Non-linguistic bases of coherence**

In this regard, the reader, through his or her known writing conventions, manages to understand and identify the structure of the text and its chronology. The reader of this text can follow what is written, due to the fact that it does not deviate from the conventions that are set for the writing of an official letter. For example, this official letter have two addresses, the writers address and the full postal address of the addressee. Below the addresses there is a salutation. Below the salutation there is a subject line. This indicates the topic or business of the letter concisely, which deal with one topic. Below the headline, the reader can already see a well-structured text which appears in paragraphs. Each paragraph discusses a separate aspect related to the previous one. All these paragraphs contribute to the overall meaning of the text by building on what the headline states. This chronological presentation of paragraphs can be seen in this regard: in paragraph (1) the writer is expressing feelings about the shortage of books and sport equipment. He uses the words that convey that particular feeling while relating or describing events, or commenting on a situation. In paragraph (2), he discusses the negative results of not having books at school, by persuading the reader to agree with his own point of view. He uses the right approach, i.e. by supplying facts to support his own point of view. The writer uses only the information required and links the story with his feelings about it. For example, the writer's use of the conjunction **kwaye** (again) confirms the link between paragraph (1) and (2). This conjunction presents the same view to the one the writer makes in paragraph (1). Another link is found in sentence (4) (5) and (6). In sentence (4)



the writer tells about the teaching aids and sports facilities that are not available at his school.

## Relevance

When the writer succeeds to write a text chronologically, it opens the possibility for the reader to identify some links in the text, which will relate to his or her past experiences. This text is written by learner in Grade 12, and it serves to reveal the shortcomings of his school. Some of its readers could possibly be studying under the circumstances highlighted in the text, or perhaps they have been through such hardship. On the other hand, for some readers, it is a different case, as their schools are well equipped with good results. This diverse and rather unequal support of equipment is manifested on the text which states that **ekuqalekeni konyaka abafundi bayonqangophala ukubhalisa, babhalisa kwezinye izikolo abazibona ziphucukile kunesabo**. At the beginning of the year students do not register in their school, they register to other ones that are better than theirs. The reader who is familiar with such misery and suffering, as highlighted in the text, will read this text with much interest. Such a reader can also develop a critique from this text after reading it. Critical and rhetorical questions such as **ingaba icandelo lezemfundo lilo eli lingenankathalo kangaka, ingasonjululwa njani le meko**. (is the Dept of Education aware of this negligence. How can this be solved) and so forth.

## Elements of subordination and co-ordination

As regards to the aspect of subordination and co-ordination, text analysis involves the issues of comparison and restatement. The issue of comparison will first be discussed briefly as it overlaps with the aspect of comparative cohesion discussed earlier under the section of text cohesion. One prominent example of comparison is found in sentence (3), where the writer states that **ekuqalekeni konyaka abafundi bayanqongophala** (at the beginning of the year students do not come and register) whilst in the same sentence (3), the writer states that they register in the privileged schools.

Lastly in sentence (8), the writer states that **xa bephumile beye kudlala kwezinge izikolo ufika betsho ngempahla engafaniyo** (when they go out to play against other schools it is difficult to identify each other). In contrast to this, in sentence (3) the writer tells of **abafundi babalekela kwizikolo eziphucukileyo kunesi sabo** (learners go and register to better schools that are well equipped). The writer uses this cohesion marker throughout



the text in order to emphasize the differences in their schools. This feature therefore contributes to the chronological flow of the text.

The second element of subordination and coordination is restatement. This feature overlaps closely with the feature of repetition discussed under text cohesion above. In terms of restatement consideration is given to restated words; phrases, clauses, or elements in the text and why they are used by the writer. This happens to be the similar situation with the aspect of repetition. For example, the following phrase, as indicated under repetition, **ukunqongophala** (shortage); **izixhobo zokufunda** (teaching aids), have been restated in the text. The reasons for this restatement could be that the writer wants to give a clear picture of hardship and suffering experienced by the learners at schools.

Through restating some descriptive words for this situation the writer emphasizes, that learners do not only experience sorrow and suffering, instead they move up and down in search for better schools to register. This restatement also functions as a reminder and a challenge to the Department of Education that there are schools out there who need support. In addition to the above examples of restatement in the text, the writer restates the expression **ukunqongophala** (shortage), following the one on the headline in order to emphasize the theme of the text, which is school equipment. On the other hand, the restatement of the word **izixhobo zokufunda** in sentence (1), (2), (4), (5) and (6) serves to remind the reader about the context of the text. Another important function of restatement is that it helps the text to adhere to one theme, as most writers use it as a device to link different sections of their texts.

### Use of inferences

Inferencing, which is strongly constrained by the structure of the text, plays a major role as a coherence-creating mechanism. Inferencing is required to connect new information to the information already stored in the mind of the reader. In this essay, there are some identifiable elements of inferences, which contribute to the overall sequence of the text.

In sentence (3) the writer argues that **abafundi babhalisa kwezinye izikolo eziphucukileyo kunesabo** (learners go and register to other schools). In sentence (5) he continues elaborating on the merciless situation when he argues that **isikolo esingenazo izixhobo zokufunda asibinazo iziphumo ezihle** (a school with no teaching aids does not have good results) whilst in sentence (2) the reader is told that **abafundi baphelelwa**



**ngumdlala wokufunda kweso sikolo** (learners loose interest to register in such a school). In addition to these comments the reader is also told about the shortage of sport equipment in sentence (7) and (8), respectively.

Considering the inferences above the writer has succeeded in linking his paragraphs well, whilst maintaining the theme of the text throughout. The inferences used in the example sentences above emphasize the theme of the shortage of teaching aids. These inferences also give the reader a clear picture of the education experienced by learners in other schools.

## THE LEXICON

### Lexical choice as a reflection of communicative purpose

This area of text analysis is concerned with the choice of lexical items, for example verbs, nouns and sentence-initial elements which the writer uses in the text in order to achieve a specific communicative purpose.

#### Choice of sentence-initial elements

The choice of sentence-initial elements contributes to the interaction between the reader and the writer. Once the reader identifies the element in the initial position of the sentence, he or she automatically builds a mental model about what the writer will talk about in the text. For example, when the writer says **isikolo esingenazo izixhobo zokufundisa** (the school that does not have school equipment), the reader can already make an assumption that a negative statement reflecting such a miserable situation at school. The writer opens sentence (2) and (5) with the following phrase **isikolo esingenazo izixhobo** (the school that does not have school equipment) to express or emphasize the frequent hardship and suffering experienced by the learners at some other schools. On the other hand, sentence (2) includes **oko** (that), sentence (4) **ngako ke** (therefore). All these elements contribute to giving an opposite view to the statements made earlier in the text. The writer used these statements with the aim of presenting differences in different schools. Hence, the manner in which the writer begins the sentences, contributes well to acceptable conventions of text construction, as well as the reader's understanding of the text thereof.



### Choice of verbs

In this text, the writer uses a number of the infinitive verbs in order to reveal his or her goals or intentions in the text. Examples of infinitive verbs are: **ukunqongophala** (to be scarce) in sentence (4), to express the shortage of teaching aids at school; **ukufunda** (to study), and **ukudinga** (to become short of) both are used to express that the culture of learning is not taking place.

The last infinitive to be used here is **ukuzohlula** (to identify) which means that it is difficult to identify each other when playing with other schools. The writer informs the reader that learners end up neglecting such a school with no equipment suitable for tuition. The reader learns from this text that hardship in the schools can be a source of anger and hatred to those who experience it. As a solution to all these problems, the writer concludes the text by using the following verbs **sibhalele** (to write); **sicele** (to request). The writer's intentions are revealed in these two verbs. What the writer intends here is to request a sponsor from the big companies. In this way the problem of suffering; sorrow can be solved. This does not imply that the Department of Education and the parents must sit down and watch the companies developing the schools without helping or giving some motivation when it is necessary to do so.

#### 4.6 ESSAY 4 : ISICELO SOKWAKHELWA AMABALA EZEMIDLALO (A request for building of sports fields)

BHALELA ILLINGU LASEPALMENTE UMNUMZANA  
STEVE TSHWETE UCELE UNCEDO MALUNGA  
NAMABA A EZEMIDLALO ABUBUGXWAYIBA KWINDAWO  
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## ISICELO SOKWAKHELWA AMABALA EZEMIDLALO

(1) Ndigqibe kwelokuba ndikubhalele le migcana ndikwazise malunga namabala ezemidlalo abubugxwayiba. (2) Ngokwenza loo nto ndizama ukucela uncendo malunga nendlela anokuthi alungiswe ngayo.

*I have decided to write you these few lines informing you about the sport fields that are messed up. By doing so I am trying to make a request of getting assistance on reconstruction of our sport fields.*

(3) Okokuqala la mabala agcwele ingca namanzi, kwaye nabantu bawenza indawo yokulahla inkunkuma. (4) Bendicela ukuba kuziswe abasebenzi bakwa Masipala bazo-kulungisa la mabala ukuze abe lulutho eluntwini ayeke ukuba bubugxwayiba obungenakusetyenziswa. (5) Kukho ibala lokudlalela iqakamba endibona ukuba lelona lingahoyekanga ngaphezu kwawo onke amanye amabala

*Firstly, these sport fields are full of grass and water, and even the residence is making them a dumping place. I therefore request for the labourers from Municipality to come and upgrade our fields, so that they may be of use to the community rather than a vast wasteland. There is a cricket field, which I see that is the most neglected than other sport fields.*

(6) Ndibagxeka ndingabagxeki kuba iqakamba le ayixatyiswanga ngabantu abantsundu ungabona nakwiqela lomzantsi Afrika bambalwa abantu abantsundu abadlalayo. (8) Loo nto iyodwa nje ibonakalisa ukungabinamda

*I don't blame them that much because African people do not have interest for cricket hence you can see that there are few black players in the South African team. This alone portrays low interest in cricket sport.*

(9) Kusenokwenzeka ukuba banawo umdla wokulidlala iqakamba, koko nje badinga umntu wokubaqeqeshela ukulidlala. (10) okwesibini ndicela ukuba kwakhiwe indawo enjenge holo iduntu apho kunokuthi kubekho izinto ezifana nemiculo, nemixhentso, nemidaniso kwakunye nomdlalo wekarate. (11) Abantu abaninzi bawuxabisile, kuba ukwalulo noncedo ekuzikhuseleni. (12) Ndiphinde ndithi abantu abaninzi abanazo iziphiwo zokudlala eminye imidlalo banesiphino sokucula qha yiyo loo nto ndithi makubekho neholo lomculo.

*Also it may happen that they are interested but there are limited resources in promoting the game to the people. Secondly I request the building of a place such as a community hall where activities such as music, modern dance, traditional dance as well as karate. Most of the people bawuxabisile, kuba ukwalulo noncedo prefer karate because they can use such a skill to defend themselves. Again I must say that most of the people do not have sport talents, they have music talents only. Therefore we do support the idea that there must be a hall for musicians.*

(13) Okokugqibela ndiza kucela xa sele kugqityiwe yonke loo nto kubekho oonogada abazakuthi bagade apho kwelo bala, ukuze lingaphindi libe bubugxwayiba (14) Ndingavuya ukuba lo mcimbi singakhawulezelwa ngawo, kuba abantu baphela besophula umthetho bezibandakanya nemigewu, ngenxa yokungabikho kwamabala, apho ixesha eleninzi ngebelichithela emabaleni.



*Lastly I am going to request that after all these requests have been dealt with there must be a tight security to secure our fields from being messed up. I would be grateful if this matter can be treated as a matter of emergency as many people are involved in braking the law by joining gangsterism due to filed shortages whereas they should spent their leisure time in sport.*

(15) Ndinenkolo ethi ukuba amabala wethu anokulungiswa bungehla ubundlobongela, kuba abantu bazakube benento yokwenza. (16) Ndiyathemba ukuba isicelo sam siyakwa-mkeleka.

*I have a belief that if our sport fields can be reconstructed, partially there will be less violence, as most of the people will be busy. Hoping that my request will reach your favourable consideration.*

(17) Ozithobileyo

Msimango N.V.

## FUNCTIONAL SENTENCE PERSPECTIVE

### Formal structure topic-comment analysis

In this essay there are instances where the sentence-initial element functions as a topic of the sentence complemented by a phrase or a clause that constitutes the comment to it. In sentence (1) **ndikwazise malunga namabala ezemidlalo abubugxwayiba** (I want to inform you about sports field that are messed up) The topic of this sentence is **amabala abubugxwayiba** (damaged sports fields), and its complement clause serves as a comment on how the sports fields are damaged. The writer's description of the condition of these fields by the word **abubugxwayiba** shows that they are very bad.

In sentence (2), the writer states that: **ngokwenza loo nto ndizama ukucela uncedo nendlela anokuthi alungiswe ngayo** (by doing so I am trying to make a request of getting an assistance on reconstruction of our sport fields). Through this expression, the writer emphasizes the extent to which he is appealing for help. In this sentence **ukucela uncedo** (to ask for help) is the topic of the sentence which is complemented by a verb phrase, **anokuthi alungiswe ngayo** (an assistance on reconstruction of our sports fields).

### Topic continuity

Topic continuity in the text is accomplished through the noun phrases which is mentioned repeatedly in the text. The writer uses a noun phrase which refers to sports fields in different ways. Besides the phrase damaged sports fields, the writer continues to use certain words in the text which give a similar meaning to bad sport fields. This word is



**ubugxwayiba** (damage). The word damaged is used again in sentence (4) to emphasize the way in which sports people suffer. This happens through the writer's use of the noun **ubugxwayiba** which emphasizes the idea of suffering.

### Topic structure analysis

The main topic of this essay is **ukwakhelwa amabala abubugxwayiba** (to build the sports fields that are messed up). This main topic is supported by various subtopics which appear in the text. This is manifested in phrase or sentences in text such as: **amabala agcwele ingca** (sportsfields are full of grass). **Enziwa indawo yokulahla inkunkuma** (people make them a dumping area), all of which form part of how bad the sports fields are. The phrases develop the main topic of the text, giving a clear picture of how bad for the players. Almost all the paragraphs in this text, contain information which reinforce the whole idea of neglected fields.

Right at the beginning of the essay the writer informs the reader about the damaged sports fields, and towards the end, the writer informs the reader about the results of not having sports fields that are described in sentence (14) **abantu baphela bezibandakanya nemigewu** (people become involved in breaking the law because they have nothing to do). This information supports the main topic which is about the bad sports fields.

### Given-new information

Looking at the text, new information is found in sentence (5), where the writer gives the following sentence **kukho ibala lokudlalela lqakamba, lelona lingahoyekanga** (there is a cricket field, which is the more neglected than the other sports fields). The writer in this text is giving new information which helps to attract the reader to the text. Within this perspective the writer expects the government to understand that hidden talents can never be developed if the condition of the Black community fields is not reconstructed. Therefore the above information supports the given information in the text.

### Theme-rheme relations

The writer is making use of a range of sentences in the text where theme-rheme relations occur. There is a relation between the topic-comment analysis and the theme-rheme relations. An example of theme-rheme relations is found in sentence (4) in the following **ayeke ukuba bubugxwayiba obungena kusetyenziswa** (may be of use to the community). In the above sentence, the last phrase which states **obunge-**



**nakusetyenziswa** (that is of no use) serves as the rheme of the sentence. On the other hand, the point to start here is **bubugxwayiba** (damaged). The fact that the theme sometimes occupies the position of the topical subject. For example **baphela besophula umthetho** (they end up breaking the law). The theme here or point of departure is “breaking the law”. The rheme explains the effects of breaking the law by joining gangsters, due to the lack of sports fields. In the caption where the following sentences appears **bezibandakanye nemigewu ngenxa yokungabikho kwamabala** (joining gangsterism due to lack of sports fields) a different view of the community is presented, where the writer makes mention of the need to further develop the sports field. The place referred to here is the soccer field and the cricket field. Within the sentence quoted above, the phrase **baphela besophula umthetho** (they ended up breaking the law) serves as the them whilst the embedded statement **bezibandakanye nemigewu** (joining gangsterism) is the rheme.

### Focus-presupposition relations

In the text the reader will notice that there is information that is highlighted and information which is assumed foregrounded and presupposed. In the following example from the text the writer further lists other talents in the community by using proper nouns in order to present foregrounded information. In sentence (10) the writer states that **kukho iholo loluntu lemiculo nemixhentso nemidaniso nemidlalo** (there is a community hall for music, dance and sports activities). The writer draws the attention of the authorities to the seriousness of the matter, that **ndicela ukuba kwakhiwe indawo enjengeholo loluntu kubekho izinto ezifana nemiculo, nemixhentso, nemideniso** (I request that a place such as a community hall be constructed where music, traditional dance). This serves as the information which foregrounds the next argument. The writer makes the issue of the untidy condition of community fields a leading issue so that it carries more weight to the addressee. On the other hand the writer uses negative focus by capturing bad results that might be the consequences of not operating, for example theft, robbery, crime.

Lastly, in the following sentences (1) **namabala emidlalo abubugxwayiba** (untidiness and embarrassment of the sports fields). In the phrase **abubugxwayiba** (damaged) serves as the writers focus while the clause **ndizame ukucela uncedo** (I am trying to get help) is the information which is presupposed or foregrounded by the writer’s use of the phrase **abubugxwayiba** (damaged).



## Text cohesion

Various factors contribute to coherence and to the chronological appearance of the text. These factors are reference substitution ellipsis, conjunction, repetition, inclusion and collocation.

### Reference

In the text on **ubugxwayiba**, (damaged) reference is identified in the following sentences, 1, 2, 3, 4, 5, 6, 7, 10, 12, 13 and 14. In line 1, the phrase **le migcana** (these few lines) serves as a reference. It cohesively refers to the sentence mentioned in the title **isicelo sokwakhelwa amabala ezemidlalo** (a request for reconstruction of sports fields). The reference marker **le migcana** (these few lines) is used here to refer to the condition of how the sports fields look and how and when the reconstruction will take place. **Ngokwenza loo nto ndizama ukucela uncedo** (by doing so I am trying to make a request of getting assistance). The reference maker **le migcana** (these few lines) is used to indicate how short and brief the content of the letter of request is. In sentence (2) **loo nto** (that thing) the writer refers to the reason why he has to write a letter. In sentence (3) **la mabala** (these sports fields) is used to refer to the condition of the sports fields. It refers to the long grass untidiness and damage of the sports fields, since the writer is avoiding repetition of the condition in which the sports fields are full of grass, water, litter etc.) Now he says **la mabala** (these sports fields) in sentence (4) the writer refers to a solution namely to call upon municipality workers to come for reconstruction.

In sentence (3) and (4) we get the same reference makers but we get different connotations. In sentence (5) **lelona** (the most) to introduce the manner in which the field are neglected and i.e. (this) to refer to the previously mentioned statement **kuba iqakamba le ayixatyiswanga** (because there is no interest in cricket sport).

In sentence (8) **loo nto** (that thing) is a phrase used by the writer to illustrate how disinterested African people were in playing cricket those days. In sentence (10) the writer uses a simple phrase **enjenge** (such as). This refer to the solution that the writer thinks can help to improve the condition of the sports grounds, by constructing community halls for those who do not play sport, to enjoy activities such as music. Again **apho** (there) refers to the latter sentence explaining why a community hall must be constructed. In sentence (12) **yiyo loo nto** (that is why). The writer points out why he strongly supports the idea for a community hall to be build, so that music musicians can also have a place of



entertainment. Sentence (13) **loo nto** (that thing) refers to the view that after completion of everything, the writer would like to see security guards for those fields and community halls.

Lastly in the above sentences, the writer uses these phrase **lo mcimbi** (this matter) when referring to everything that has been requested to be dealt with as soon as possible. Taking into account how the writer used the above reference makers, it can be viewed as one of the writer's cohesive devices.

### Comparative cohesion and substitution

There is a close interaction between comparative cohesion and substitution. In sentence (6) the writer uses both comparative cohesion and substitution simultaneously where he states **ndibagxeka ndigabagxeki kuba iqakamba le eyixatyiswanga ngabantu abantsundu** (I sometimes blame them, sometimes not). The phrase **ndibagxeka** presents a contradiction between two statements of which the first is that, these people are not sometimes blamed for not playing cricket because it might happen that there is no one to coach them.

### Conjunctions

As in the case of substitution above, the writer uses a conjunction in sentences (3). The conjunction **kwaye** (and even) is used to emphasize on how the sports fields are neglected. A number of conjunctions can be identified from the text. These include **ukuze** (so that) the same in sentence (4) **ukuba** (if) and in sentence (6) in the following sentences **ndibagxeka ndingabaxeki kuba iqakamba le ayixatyiswanga ngabantu abantsundu** (I sometimes blame them, sometimes not because African people do not have interest for cricket.) The conjunction here serves as a device for introducing the reason clause why African people lack interest in cricket.

### Demonstratives

The writer uses demonstratives quite frequently in order to establish nominal links sentence constructions in the text. The following demonstratives (appearing with the nouns they modify) occur in the text **le migcana** (these few lines) **la mabala** (these sports fields) **lo nto** (that thing) **lo mcimbi** (this matter). They all appear in sentences 1, 2, 3, 6, 8, 13 and 14 and serve the function of pointing the nouns which the writer intends to



emphasize in discourse. A few other examples mentioned above also appear in the text for fulfilling the writer's aim of nominal emphasis.

### Repetition

In this text, the writer uses repetition to emphasize the manner in which the sports fields are damaged, with the aim that the government should respond to their request. This is reflected in the writer's repeated use of the phrase **abubugxwayiba** (damaged). This phrase appears twice in the text, both in sentence (1) and (4). The word **amabala** (sports fields) is repeated a number of times in the text in order to emphasize the extent of reconstruction that had to be done on the field. The writer uses the phrase **ukuphula umthetho** (breaking the law). It appears in sentence (14) when the writer states that **baphela besaphula umthetho bezibandakanya nimigewu** (many people become involve in breaking the lay by associating them with gangsters). There are some other words that are repeated like the word **iqakamba** (cricket). The word **ubugxwayiba** (damage) appears frequently in sentence (1), (4) and (13). The word **ubugxwayiba** (damage) appears in the headline, in sentence (13) **libe bubugxwayiba** (being a damaged area), the reason for the frequent appearance of the word **ubugxwayiba** (damage) might be because of the writer's strategy to remind the reader constantly about the way in which the sports fields are. Lastly the writer employs the device of repetition to inform the reader that breaking the law and crime is faced by the majority of people due to lack of proper playground and sports fields.

### **Text coherence**

Text coherence contributes to the identification of the structure of the text and its chronology. In discussing coherence in the text on damaged sports fields, the following factors will be explored: the nonlinguistic bases of coherence, the discourse theme, elements of subordination and co-ordination and the use of inferences.

### **Non-linguistic basis of coherence**

In this regard, the reader, through his or her known writing conventions, manages to understand and identify the structure of the text and its chronology.

The reader of this text can follow what is written in it, due to the fact that it does not deviate from the conventions that are set for the writing of magazine articles. For example, this



article begins with a bold headline with capital letters; and it is supported by its paragraphs. Below the headline the reader can already see a well-structured text which appears in sentences. Each sentence discusses a separate aspect related to the previous one. All these sentences contribute to the overall meaning of the text by building up on what the headline says. This chronological presentation of sentences can be seen in this regard: in sentence (1), the writer describes the situation that is undesirable of the sports fields and in sentence (2) the request made by the writer in order for these sports fields to be reconstructed.

Another link is found in sentences (3) and (4). In sentence (3) whereby the word or phrase **bawenza indawo yokulahla inkunkuma** (they are making the sports fields a dumping place). The writer makes a request in sentence (4) that labourers from the Municipality come to upgrade our fields, so that the fields may be of use to the community rather than a vast waste land. Sentences (13); (14) and (15) serves as a continuation to this as the writer uses the words **kugqityiwe** (after finished everything). Sentence (14) says **singakhawulezelwa** (a matter of urgency) and in sentence (15) **ubundlobongela bungehla** (violence will be less). These words and sentences here justifies the extent to which the writer's sentences are linked.

## Relevance

If a text has been successfully written chronologically, it opens the possibility for the reader to identify some links in the text, which will relate to his or her past experiences. This text is extracted from an essay written by a student; and it serves to reveal the diversity in the lives of people in our communities. Some students who might read this essay could possibly experience the same problem or situation that is highlighted in the text. On the other hand for some students or readers, it is a different case, as life seems enjoyable in the suburbs, where sports fields and parks are beautiful green and full of life.

This diverse and rather unequal resources in areas where we live is manifested on the caption of the text which states that **kunokwenzeka ukuba abantsundu banawo umdla wokudlala iqakamba koko badinga amabala alungele ukulidlala** (it might happen that black people do have an interest of playing cricket but they lack proper sports fields.) A reader who is familiar with such a life as highlighted in the text will read the text with interest. Such a reader can also develop a critical view of this text after reading it. Critical and rhetorical questions such as **obu bugxwayiba balamabala okudlala bubangwa**



**yinto yokuba kungekho onogada bokuwagada nokuwagcina emahle** (does this sports fields that are damaged not being caused by the fact that there are no security guards to take care of the fields? And so forth.

### Elements of (subordination and co-ordination)

Text analysis involves the issues of comparison and restatement. The issue of comparison will first be discussed briefly as it overlaps with the aspect on comparative cohesion discussed earlier under the section of text cohesion. One prominent example of comparison is found in sentence (6) in **ndibagxeka ndingabagxeki kuba iqakamba le ayixatyiswanga ngabantu abantsundu, ungabona nakwiqela lo Mzantsi Afrika, bambalwa** (I do not blame them that much because African people do not have interest for cricket, look at the South African team, there are only a few African people).

Lastly in sentence (9) the writer states that **kusenokwenzeka ukuba banawo umdla wokulidlala iqakamba** (it might happen that they are interested to play cricket). In contrast to this, in sentence (12) the writer tells of **abantu abaninzi abanazo iziphiwo zokudlala** (most of the people do not have sport talents). The writer uses this cohesion marker through out the text in order to emphasize the differences in the lives of the people living in communities. This feature therefore contributes to the chronological flow of the text.

The second element of subordination and co-ordination entails restatement. This feature overlaps closely with the feature of repetition discussed under text cohesion above. In terms of restatement consideration is given to restated words: phrases, clauses, or elements in the text and why they are used by the writer. This happens to be similar to the aspect of repetition. For example, the following words as it were indicated under repetition **ubugxwayiba** (mass) **alunguswe** (reconstruction) **lingahoyekanga** (neglected) **isicelo** (request) have been restated in the text.

The reason for this restatement could be that the writer wants to give a clear picture of damaged and negligence experienced by the people in communities. The writer tries to put in detail, through restating some descriptive words for this situation that these people do not only experience negligence, instead, they move up and down in search for solutions on how these fields can be reconstructed and secured.



This restatement also functions as a reminder and challenge to every community member who finds himself or herself in a beautiful or comfortable situation, that there are people who need support. In addition to the above examples of restatement in the text, the writer restates the expression **ubugxwayiba** (damage) following the expression in the headline in order to emphasize the theme of the text, which is **ubugxwayiba** (damage). On the other hand, the restatement of the word reconstruction in sentence (2); (4) and (15) serves to remind the reader about the context of the text. A major aspect of this discussion is that an important function of restatement is that it helps the text to adhere to one theme, as most writers use it as a device to link different sections of their text.

### Use of inferences

Inferencing which is strongly constrained by the structure of the text; plays a major role as a coherence – creating mechanism. Inferencing is required to connect new information and the information already stored in the mind of the reader. In this text on reconstruction there are some identifiable elements of inferences which contribute to the overall sequence of the text. In sentence (5) the writer continues elaborating on neglected and resourceless communities when he argues that **lelona lingahoyekanga ngaphezu kwawo onke amanye amabala** (the most neglected than other sports fields). While in sentence (9), the reader is informed that it might happen that the lack of interest in cricket is caused by the limited resources in promoting cricket. In addition to these comments, the reader is also told about requesting of the building of community hall so as to promote activities such as music, modern dancing, traditional dance and karate in sentences (10) and (11) respectively. Considering the inferences above the writer has succeeded in linking his sentences well, while maintaining the theme of the text throughout. The inferences used in the example sentences above emphasize the theme of damaged fields. These inferences also give the reader a clear picture of the negligence of government in communities.

### Rhetorical patterns within coherence

The major rhetorical pattern identifiable in this text is the problem-solution pattern. As the reader has noticed, the text presents the problem of negligence and reconstruction of new sports fields through the use of words such as neglecting and limited resource. At the same time, the writer suggests some solutions to this problem in the last sentence. He states **ukuba amabala wethu anokulungiswa bungehla ubundlobongela kuba abantu bazakuba benento yokwenza** (if our sports fields can be reconstructed, this will partially



decrease the crime and violence as most people will be kept busy by sport). This serves as a good solution because once these people get acquainted with sport and participating in sport, their lives could change.

In this text, the rhetorical pattern of cause-effect is found in the following instances: **ukungahoyeki** (neglect) as the cause and **ubundlobongela** (violence) as an effect. **Ayixatyiswanga** (less interested) caused negligence of fields to be reconstructed. Thirdly, **amabala agcwele ingca namanzi** as mentioned in sentence (3) which can result in **indawo yokuhlala inkunkuma** (dumping place).

Lastly one can argue that lack of resources and negligence in government services contribute in one way or the other for crime and violence. The coherent structuring of this text gives the reader an understanding of the painful life situation of the people in the streets of South Africa.

## THE LEXICON

Lexical choice as a reflection of communicative purpose is concerned with the choice of lexical items; for example verbs, nouns and sentence initial elements which the writer uses in the text in order to achieve specific communicative purpose.

### Choice of sentence-initial elements

The choice of sentence-initial elements contributes to the interaction between the reader and the writer. For example when the writer begins his sentence with **abubugxwayiba** (damage) the reader can already make an assumption that a statement reflecting dirty and untidy sports grounds is about to follow. On the other hand when he begins his next sentence with **ukucela uncedo** (request for help) the reader is again drawn to the next part of the text as he or she will imagine the miserable life situation of crime and violence. The writer begins sentences (1) and (13) **ndigqibe kwelokuba** (I have decided) to express or emphasize the frequent hardship and suffering experienced by people due to damage and untidiness of facilities. On the other hand sentence (2) begins with **ngokwenza loo nto** (by so doing) sentence (4) with **ukuze abe lulutho** (so that they may be of use). All these elements contribute to giving an opposite view to the statements made earlier in the text. The writer used these statements with the aim of presenting differences in the lives of people in communities and those who live in communities with clean and tidy sports fields. Hence the manner in which the writer begins his sentences,



contributes well to acceptable convention of text construction as well as to the reader's understanding of the text thereof.

### Choice of verbs

In the text under analysis the verb **abadlalayo** is used in sentence (6) to express the act of playing, which can be used as one of the solutions to the problem of reconstruction. In this text, the writer also uses a number of the infinitive verbs in order to reveal his or her goals or intentions in the text. Such examples of infinitive verbs are: sentence (2) **ukucela** (to ask); sentence (9) **ukulidlala** (to play) and in sentence (11) **ekuzikhuseleni** (to protect). The writer uses the infinitive verb **ukucela** (to ask) which means to request and act, many people resort to, trying to get something that will enable them to change their lives. The writer uses the verb **ukulidlala** (to play) in sentence (9) creatively so as to give the reader a mental picture of the manner in which the cricket is played. The writer uses the verb **ukuziswa** (to bring) in sentence (4) so as to give the reader a mental picture of the manner in which these sports fields are. In simple language he would have said **amabala onakele** (sports fields are damaged). The reader learns from this text that negligence can result into untidiness and dirtiness in communities which may lead to unhealthiness.

### Cognitive move-structure

The writer uses certain structural moves in order to achieve his or her communicative purpose. In a report genre like the article under discussion, a number of moves can be established by examining the discourse of this text.

The first move to be identified in this text is the description of the circumstances of the neglected sports fields. In this text the reader is informed about the status and the life style of the people living in neglected places. This life style is described through the following expressions: **ndikubhalele le migcana** (to write these few lines) **indawo yokulahla inkukuma** (a place for dumping a rubbish) **lingahoyekanga** (neglected) **awuxatyiswanga ngabantu abantsundu** (cricket is not of interest to the African people). The above expression describes the problems that people experience in places where they live. The manner in which these expressions are used in the text help the reader to get a clear picture of the conditions faced by neglected people in communities.

The second move which the reader can identify in this text is concerned with exposing the government's negligence as regards the problem of reconstruction. In sentence (15), the



writer states **ukuba amabala wethu anokulungiswa ngurhulumente kufuneka kwakhiwe iholo loluntu; apho abantu banokubamba nokhuphiswano lomculo** (if the government can reconstruct our sports fields, build a community hall where people can do music competitions and activities). In this statement, the writer exposes the manner in which the government fails or lacks in creating academic and work opportunities for its people. Most young people in South Africa do not have means to pursue their academic goals as well as sport goals, whilst thousands of people in all communities are unemployed. The writer's opinion here is that the creation of sport opportunities in this can be a solution to the problem of neglect.

The third move which can be identified here is appealing to the reader's sense of sympathy. The headline of this essay, which also serves as its topic, outlines negligence and stubbornness. When the writer views the community people's grievances as sorrowful, he is actually appealing to the readers to think of the means and ways of reconstructing sports fields. The writer informs the reader about the community enrichment programmes performed by the Municipality crew so that they can follow suite.

In sentence (10) the writer request that **ndicela ukuba kwakhiwe indawo enje ngeholo loluntu apho kunokubakho imiculo, imixhentso, imidaniso nomdlalo wekarate** (I request that a community hall be build for music activities, traditional and modern dancing as well as karate). After reading this a sympathetic reader will think of possible means to help the community with sport facilities, equipment and resources etc. On the other hand when the writer reflects negligence and stubbornness he is actually encouraging and persuading the reader to imagine himself or herself in the position of the neglected people serve as a motivation for the reader to act upon his or her challenged conscience. In summary, the reader of this text is encouraged or persuaded to think constructively and sympathetically about the lives of the neglected people.

The fourth move is appealing to readers' sense of justice so as to convince them to help those who are neglected. Considering the analytic level of the text on negligence it can be argued that the writer is tactful enough to persuade the reader to sympathise with the neglected communities. The two questions discussed in the above move are a good example of the writer's attempt to appeal for the reader's help.



Towards the end of this essay on building of sports fields, the writer states that **ndinenkolo ethi isicelo sam siyakwamnkeleka** (I strongly believe that my request will be taken into consideration). Within this statement, the writer's move of praising the supporters of the neglected fields is fulfilled. The writer's humility is not only reflected on praises, he is also a good motivator for the neglected people so that they can regain hope and strength. In the last sentence, the writer is constructive in that he suggests that **ndiyathemba ukuba isicelo sam siyakwamnkeleka** (hoping that my request will be considered). The writer's suggestion presented above, help to depict him as a positive and objective person to his readers. He does not decide for them, he makes suggestions, praises them and propose solutions so that the readers can think for themselves. By making praises and suggestions, the writer is telling the communities out there more especially those with high rate of grievances and neglection to unite and support each other, whilst devising the means to put an end to the problem of neglection.



## **CHAPTER 5**

### **CONCLUSION**

This study examined current approaches to the teaching of writing and employed insights from these approaches in the analysis of the Xhosa essays. In chapters 2 and 3, the theoretical aspects, which are required for the adequate analysis of texts, were explored. Chapter 4 of this study put into practice the theoretical elements presented in chapters 2 and 3 of this study. Essay analysis in this study was conducted in line with linguistic discourse elements such as content, register and theme, alongside special reader requirements such as consideration of communicative purpose and organizational factors in essays. In the analysis of essays in this study, these discourse elements mentioned were explored. This was achieved by analyzing the theoretical aspects of the ethnography of writing instruction.

The theory of Grabe and Kaplan (1996) takes into account the ethnography of writing. This theory was employed for a detailed analysis of Xhosa essays, including the parameters of the ethnography of writing. These parameters reflect the discussion of Grabe and Kaplan (1996) that writing is a combination of writer, reader, subject matter and text. This argument reflects what is implied by the parameters of the ethnography of writing as discussed in Grabe and Kaplan's (1996) writing who states that one of the best ways to attempt a first ethnography of writing is to ask the basic questions like: Who writes what to whom, for what purpose, why, where and how? Providing a taxonomic answer to this question will lead to an initial approximation for ethnography of writing. In terms of these parameters it is possible to account for the learners' understanding of the text, as these parameters cover all the factors, which are required in a text construction from an ethnographic perspective. In terms of these parameters, a reader who can interpret a text can develop an understanding of the properties of the text relating to the writer, its linguistic structure, its content, the interaction between the reader and the writer in the text, the communicative purpose it has, the writer's intentions in the text and the mode of presentation.

The study attempted to utilize the theoretical elements discussed in chapters 2 and 3 of this study in the analysis of Xhosa essays in chapter 4. The process approach focuses on the writer as an independent producer of texts. It lays particular stress on a cycle of writing activities, which move learners from the generation of ideas and the collection of



data through to the publication of a finished text. While the genre approach sees writing as an essentially social activity in which texts are written to do things, the assumption being that if the reader cannot recognize the purpose of a text, communication will not be successful.

It has been observed in chapter 3 that successful writers need to be clear about interdependent set of knowledge when undertaking writing. All writing involves a writer, content and a reader. What distinguishes one type of writing from one another is the context in which it takes place. When you are writing, therefore you are constrained in terms of your purpose, the content you may use, your voice, style and language. For example the voice you adopt to present your argument must be a combination of your own personal voice and the specialist voice of the discipline. In the theory of practice of writing Grabe and Kaplan (1996) argue that the role of the writing teacher in the classroom must at various times be a motivator, an interpreter of the task, a designer of meaningful tasks, a support person, an evaluator, and a reader for information. Teachers need to provide learners with a wide range of opportunities for writing which are interesting for students and which serve important developmental goals. They further states that the role of the teacher is very complex, as they must balance various pedagogical insights which will have to be rethought somewhat differently for each learner in the class. However, it is believed that teaching learners to write different types of writing will equip them with good writing skills. This in return will enable them to produce effective writing.

Chapter 3 reviewed arguments that after careful practicing of different types of writing, teachers will need to guide their learners in analyzing the linguistic discourse of these different types of genres. Acquiring the skills to identify the linguistic discourse elements in written texts will empower learners with knowledge and awareness of the way texts are structured. In this study, these discourse elements and linguistic structure of the texts were explored in the analysis of Xhosa essays. However, discussion focused on the linguistic aspect, which incorporates the views of the ethnography of writing by Grabe and Kaplan. Neeld's (1990) views on writing overlaps with ethnography of writing which includes the purpose of writing, motivation for writing, writing situation, circumstances of writing, as well as writer-reader relationship in the text. All these structural discourse elements were discussed in detail in chapters 2, 3 and 4 of this study. There is a possibility that the use and application of these discourse elements in writing instruction can result in effective writing abilities on the part of the learners.



It has been noted that there is relevance between the content of this study and the teaching of writing in Curriculum 2005. Some of the learning outcomes from the Curriculum 2005 document will be explored below. The discussion below will attempt to explain how the theoretical assumptions addressed in this study can be used to develop the writing abilities of all learners or writers. In order for teachers to implement effective writing instruction, learners must be motivated to apply a critical analysis of different social purposes that inform patterns of regularity in language and writing. This refers to the why, what and how of the text. This implies that learners can develop critical reading and writing abilities. These learners will be able to analyze texts critically and ask relevant questions such as who wrote it, what is entailed in it, to whom it is written to, for what purpose it is written, what motivated the writer to write, where and when is it written. All these views are in line with the expectations tabulated under the learning outcomes of the newly adopted Curriculum 2005 for the learning field of languages in South Africa.

Learning outcome three of Curriculum 2005 document states that the learner must be able to read and view for information and enjoyment and respond critically to the aesthetic, cultural and emotional values in texts. Those learner who have been introduced to the principles of writing explored in this study, will achieve this outcome when recognizes the purpose, context and audience of a text for example:

- Why was it written?
- When was it written?
- Who was it written for?
- What were the intensions of the author and what values are expressed in such text

It can also be assumed that a learner, who reads the text with the above questions in mind, will find the text interesting and this will contribute to a better understanding. If such a reader reads and writes with a social purpose in mind, he or she will be able to produce an effective text.

Learning outcome four in Curriculum 2005 is about writing and stats that the learner should be able to write different kinds of factual and imaginative texts for a wide range or purposes. This relates to the discussion of learning outcome 3 above. However, it is stated in this outcome that the ability to write texts is an essential part of learning as no progress in any programme is possible without the accessing, processing and using of



information. It is an essential outcome for the attainment of quality life-long learning. This is in line with one of the learning outcomes in Curriculum 2005, that teacher's guidance helps learners to evaluate or reflect on their skills as readers and writers. It is vital that this ethnography of writing as advanced by Grabe and Kaplan (1996) is inclusive of all the elements, which are required in the successful writing of text.

The ethnography of writing was employed in the analysis of Xhosa essays in this study. The ethnography of writing in the analysis of written work proved to be applicable. This was demonstrated in the analysis of essays in this study. The interaction of good reading and writing skills is essential for a good understanding and analysis of these essays. Grabe and Kaplan (1996) argue that in planning a curriculum, the teacher must at various times be a motivator, an interpreter of the task, a designer of meaningful tasks, an organizer, a resource, a support person, an evaluator and a reader for information. However, there is little doubt that a teacher who adheres to all these classroom requirements and practices, can successfully develop confidence in his or her learners by motivating them to acquire most of the learning outcomes presented in Curriculum 2005.

The text which were discussed and analyzed in this study were:

- Ingxelo yekomiti yethutyana (Report of the elected committee)
- Phikisa inqaku elithi siyaphi ngesixhosa (Oppose the idea which says where are we going with Xhosa)
- Isicelo senkxaso yokuthenga iincawadi zesikolo (a request for sponsorship to buy school books)

Finally, learners wrote different kinds of factual and imaginative texts for a wide range of purposes. These texts will be understood better by learners, who discuss, read and analyze them with ethnography of writing as a basis of their language instruction.



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